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JOHN A. SEAVERNS

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Insultare solo, et gressus glomerare superbos.

A

NEW SYSTEM

OF

HORSEMANSHIP:

From the FRENCH of

Monſieur BOURGELAT.

BY

RICHARD BERENGER, Eſq;

Content, if hence th' Unlearn'd their Wants may view,
The Learn'd reflect on what before they knew.

POPE's Eſſay on Crit.

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M.DCC.LIV.

THE

TRANSLATOR's PREFACE.

IT is not my Deſign, in the Taſk I undertake of giving ſome Account of this Work, as well as of the Art which is the Subject of it, to trace its Origin back into paſt Times, or to wander in ſearch of it in the Darkneſs and Confuſion of remote Antiquity. Let it ſuffice to ſay, that though its Beginning, as well as that of other Arts, was imperfect, yet its Uſe, and the Entertainment it affords, have been known and taſted in all Ages. But however diſtinguiſh'd it may be by the Notice of the Great, who have at all Times deign'd to profeſs and practiſe it; it is yet leſs entitled to our Regard for theſe Diſtinctions, than for the real Advantages we derive from it. Riding conſiſts of two Parts, the uſeful *and the* ornamental. *That the latter of theſe may be diſpenſed with, is moſt readily granted; but that it behoves every one who puts himſelf upon a Horſe to have ſome Knowledge of the firſt, is moſt evident.—For who would truſt to the Mercy of an Animal that may prove wild and ungovernable, who knows himſelf to be incapable of controuling him, and of acting for his own Safety? Who would venture alone into a Veſſel, that can neither row, nor manage a Sail, but muſt truſt entirely to the Winds and Tide? Yet is this the Caſe with the Generality of Mankind, who are carried upon the Back of a Horſe, and think they* ride.

The Utility *of this Art conſiſts then in knowing how to guide and direct your Horſe as you pleaſe, and in reducing him to Obedience, ſo as to make him execute readily what you require of him. Thus far it is to be wiſh'd every Perſon who is converſant with Horſes, would endeavour to attain. The* ornamental *Part, I have already ſaid, is not ſo requiſite to be known: It can only be called an Accompliſhment, and placed among the ſuperfluous but refin'd Pleaſures of Life. In what Eſteem and Honour however it has conſtantly been held, abundantly appears from the Schools and Academies every where erected for teaching its Elements, as well as from the Number of Books, ancient and modern, given to the World by eminent and accompliſhed Perſons who have ſtudied and practis'd it. Among theſe our illuſtrious Countryman,* William Cavendiſh, *Duke of* Newcaſtle, *has the higheſt Claim to our Praiſe and Acknowledgments. It would be needleſs to deſcribe his Excellencies; his Character, as a Horſeman, is univerſally known, and univerſally admir'd. The Truth and Soundneſs of his Principles, and the Extenſiveneſs of his Knowledge, have opened to us an eaſier, a ſhorter, and more certain Way to Perfection in the* Art, *than was known before. His Precepts have accordingly been adopted by all ſucceeding Profeſſors, and his Writings conſider'd as the Oracle of Horſemanſhip, notwithſtanding a Want of Method and Exactneſs, which has been objected to them. To remedy theſe Imperfections, is the Deſign of the preſent Undertaking, and the Labours of a judicious and experienced Foreigner, moſt conſummate in the Knowledge of the Art he profeſſes. He has preſented us with a new Syſtem of Horſemanſhip, extracted from the Rules of that great Maſter. The Method and Conciſeneſs with which he has digeſted the Whole, have made the Copy much leſs than the Original, but it is a ſmall*

well-polished Gem. To speak truth, he has made the Subject so much his own by the Refinement of his Remarks, the Justness of his Reasoning, and the Light he has diffused through it, that it must have the Merit of an Original; at least the Reader will be divided to whom he shall render most Thanks, whether to him who has given the Food, or to him who has prepar'd and set it before us with so much Elegance and Order. This at least is our Author's Praise.——The Translator has endeavoured to do him as much Justice, in the following Sheets, as he has done his great Original; sensible of the Danger of so difficult an Enterprize, but prompted to it in hopes of making his Merit more known. He translated the Work, that the Treasures it contains may be gathered by those who are so unfortunate as to want this Assistance to obtain them. He has been as faithful to his Author, as the Languages will allow, judging that to be the surest way of doing him Justice. In some Places however he has used (as all Translators must) a discretionary Power. Every Art has technical Terms, or Words of its own; these he has preserved in the Translation, the English *affording none adequate to them. He has given no Notes or Comments, imagining the Original can, and hoping the Translation will, want none. Of this however his Readers will be the best Judges; he will say no more of himself, but that he has endeavoured to make the Work as perfect as he could; and for this Reason will be very ready to own any Faults that may be pointed out; for, though desirous of Approbation, he is not vain enough to think, there may not be room for Censure.*

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TO

SIDNEY MEDOWS, Esq;

The Following SHEETS,

Eminently due to Him from their SUBJECT,

And not Less so

From the AUTHOR's SINCERE REGARD

TO

HIS PERSON AND CHARACTER,

Are Inscrib'd,

By his Faithful and Obedient Servant,

RICHARD BERENGER.

ERRATA.

Page 36. *for* Remingue *read* Ramingue. p. 38. *dele* and. p. 66. *for* in *read* it. p. 79. *for* Care *read* Eaſe. p. 80. *for* acting *read* aiding. p. 85. *dele* ſo: p. 116. *for* Lines *read* Times.

A

NEW SYSTEM

OF

HORSEMANSHIP.

CHAP. I.

Of the Horſeman's Seat.

THE Principles and Rules which have hitherto been given for the Horſeman's Seat, are various, and even oppoſite, according as they have been adopted by different Maſters, and taught in different Countries; almoſt each Maſter, in particular, and every Nation, having certain Rules and Notions of their own. Let us ſee, however, if Art can diſcover nothing to us that is certain and invariably true.

THE *Italians*, the *Spaniards*, the *French*, and, in a word, every Country, where Riding is in repute, adopt each a

Poſture which is peculiar to themſelves; the Foundation of their general Notions, is, if I may ſo ſay, the ſame, but yet each Country has preſcribed Rules for the Placing of the Man in the Saddle.

This Contrariety of Opinions, which have their Origin more in Prejudice, than in Truth and Reality, has given riſe to many vain Reaſonings and Speculations, each Syſtem having its Followers; and, as if Truth was not always the ſame and unchangeable, but at liberty to aſſume various and even oppoſite Appearances; ſometimes one Opinion prevailed, ſometimes another dazzled; inſomuch, that thoſe who underſtand nothing of the Subject, but yet are deſirous of informing themſelves, by ſearching it to the Bottom, have hitherto been loſt in Doubt and Perplexity.

There is nevertheleſs a ſure and infallible Method, by the Aſſiſtance of which it would be very eaſy to overturn all theſe Syſtems: But not to enter into a needleſs Detail, of the extravagant Notions which the Seat alone has given riſe to, let us trace it from Principles by ſo much the more ſolid, as their Authority will be ſupported by the moſt convincing and ſelf-evident Reaſons.

In order to ſucceed in an Art where the Mechaniſm of the Body is abſolutely neceſſary, and where each Part of the Body has proper Functions, which are peculiar to it, it is moſt certain, that all and every Part of the Body ſhould be in a natural Poſture; were they in an imperfect Situation, they would want that Eaſe and Freedom which is inſeparable from Grace;

Grace; and as every Motion which is conſtrained, being falſe in itſelf, is incapable of Juſtneſs; it is clear that the Part ſo conſtrained and forced would throw the whole into Diſorder, becauſe each Part belonging to, and depending upon the whole Body, and the Body partaking of the Conſtraint of its Parts, can never feel that fix'd Point, that juſt Counterpoiſe and Equilibre in which alone a fine and juſt Execution conſiſts.

It is not therefore ſufficient in giving Directions for the Seat, to keep altogether to trivial and common Rules which may be followed or left at pleaſure; we ought to weigh and examine them with Skill and Judgment, in order to know how to apply them properly and ſuitably as the Shape and Figure of the Perſon to whom we undertake to give a Seat will allow; for many Motions and Attitudes that appear eaſy and natural in one Man, in another are awkward and ungraceful; whence all thoſe Faults and Difficulties which in many Perſons have been thought inſuperable; whereas a little more Knowledge, a cloſer Attention, and a more ſerious Examination into the Principles of the Art, would convert in the ſame Subject an awkward and diſpleaſing Appearance, into an eaſy, natural, and graceful Figure, capable of drawing the Eyes even of Judges themſelves.

Indeed the Objects, to which a Maſter, anxious for the Advancement of his Pupil, ſhould attend, are infinite. To little Purpoſe will it be to keep the ſtricteſt Eye upon all the Parts and Limbs of his Pupil's Body; in vain will he endeavour to remedy all the Defects and Faults which are

found in the Poſture of almoſt every Scholar in the Beginning; unleſs he is intimately acquainted with, and apprized of, the cloſe Dependance and Connection that there is between the Motions of each Part of the Body, and all the Reſt; a Correſpondence cauſed by the reciprocal Action of the Muſcles which govern and direct them; unleſs therefore he is Maſter of this Secret, and has this Clue to the Labyrinth, he will never attain the End he propoſes, particularly in his firſt Leſſons, upon which the Succeſs of the reſt always depends.

These Principles being eſtabliſhed, let us reaſon in conſequence of them; we ſhall diſplay them with great Force and Clearneſs.

The Body of a Man is divided into three Parts, two of which are moveable, the other immoveable.

The Firſt of the two moveable Parts is the Trunk or Body, down to the Waiſt; the Second is from the Knees to the Feet; ſo that the remaining immoveable Part is that between the Waiſt and the Knees.

The Parts then which ought to be without Motion, are the Fork or Twiſt of the Horſeman, and his Thighs: Now, that theſe Parts may be kept without Motion, they ought to have a certain Hold and Center, if I may ſo ſay, to reſt upon, which no Motion that the Horſe can make, can diſturb or looſen; this Point or Center is the Baſis of the Hold which the Horſeman has upon his Horſe, and is what

is called the *Seat*. Now, if the Seat is nothing elſe but this Point or Center, it muſt follow, that not only the Grace, but the Symmetry and true Proportion of the whole Attitude depends upon thoſe Parts of the Body that are immoveable.

Let the Horſeman then place himſelf at once upon his Twiſt, ſitting exactly in the Middle of the Saddle, let him ſupport this Poſture, in which the Twiſt alone ſeems to ſuſtain the Weight of the whole Body, by moderately leaning upon the Buttocks; let his Thighs be turned inward, and reſt flat upon the Sides of the Saddle, and in order to this, let the Turn of the Thighs proceed directly from the Hips, and let him employ no Force or Strength to keep himſelf in the Saddle, but truſt to the Weight of his Body and Thighs; this is the exact Equilibre; in this conſiſts the Firmneſs of the whole Building; a Firmneſs which young Beginners are never ſenſible of at firſt, but which is to be acquired, and will always be attained by Exerciſe and Practice.

I demand but a moderate Streſs upon the Buttocks, becauſe a Man that ſits full upon them, can never turn his Thighs flat upon the Saddle; and the Thighs ſhould always lay flat, becauſe the fleſhy Part of the Thigh being inſenſible, the Horſeman would not otherwiſe be able to feel the Motions of his Horſe. I inſiſt that the Turn of the Thigh ſhould be from the Hip, becauſe this Turn can never be natural, but as it proceeds from the Hollow of the Hip-bone. I inſiſt further, that the Horſeman never avail himſelf of the Strength or Help of his Thighs; becauſe, beſides that he would

would then be not only leſs ſteady, but the cloſer he preſt them to the Saddle, the more would he be lifted above it; and with reſpect to his Buttocks and Thighs, he ought always to be in the Middle of the Saddle, and ſit down full and cloſe upon it.

HAVING thus firmly placed the immoveable Parts, let us paſs on to the firſt of the Moveable; which is, as I have already obſerved, the Body or Trunk, as far as to the Waiſt: I comprehend in the Body or Trunk, the Head, the Shoulders, the Breaſt, the Arms, the Hands, the Loins, and the Waiſt, of the Horſeman.

THE Head ſhould be free, firm, and eaſy, in order to be ready for all the natural Motions that the Horſeman may make, in turning it to one Side or the other: It ſhould be firm, that is to ſay ſtrait, without leaning to the Right or Left, neither advanced, nor thrown back; it ſhould be eaſy, becauſe if otherwiſe, it would occaſion a Stiffneſs, and that Stiffneſs affecting the different Parts of the Body, eſpecially the Back-bone, they would be without Eaſe, and conſtrained.

THE Shoulders alone influence by their Motion the Breaſt, the Reins, and the Waiſt.

THE Horſeman ſhould preſent or advance his Breaſt; by this his whole Figure opens and diſplays itſelf: He ſhould have a ſmall Hollow in his Loins, and ſhould puſh his Waiſt forward to the Pommel of the Saddle, becauſe this

Poſition correſponds and unites him to all the Motions of the Horſe. Now, only throwing the Shoulders back produces all theſe Effects, and gives them exactly in the Degree that is requiſite; whereas, if we were to look for the particular Poſition of each Part ſeparately, and by itſelf, without examining the Connection that there is between the Motions of one Part with thoſe of another, there would be ſuch a Bending in the Loins, that the Horſeman would be, if I may ſo ſay, *hollow-back'd*; and as from that he would force his Breaſt forward, and his Waiſt towards the Pommel of the Saddle, he would be flung back, and muſt ſit upon the Rump of the Horſe.

The Arms ſhould be bent at the Elbows, and the Elbows ſhould reſt equally upon the Hips; if the Arms were ſtrait, the Conſequence would be, that the Hands would be infinitely too low, or at much too great a Diſtance from the Body; and if the Elbows were not kept ſteady, they would of conſequence give an Uncertainty and Fickleneſs to the Hand, ſufficient to ruin it for ever.

It is true, that the Bridle-hand is that which abſolutely ought to be ſteady and immoveable, and one might conclude from hence, that the Left-elbow only ought to reſt upon the Hip, but Grace conſiſts in the exact Proportion and Symmetry of all the Parts of the Body, and to have the Arm on one Side raiſed and advanced, and that of the other kept down and cloſe to the Body, would preſent but an awkward and diſagreeable Appearance.

It is this which determines the Situation of the Hand, which holds the Switch. The Left-hand being of an equal Height with the Elbow, ſo that the Knuckle of the Little-finger, and the Tip of the Elbow, be both in a Line; this Hand then being rounded neither too much nor too little, but juſt ſo that the Wriſt may direct all its Motions; place your Right-hand, or the Switch-hand, lower and more forward than the Bridle-hand; it ſhould be lower than the other Hand, becauſe if it was upon a Level with it, it would reſtrain or obſtruct its Motions; and were it to be higher, as it cannot take ſo great a Compaſs as the Bridle-hand, which muſt always be kept over againſt the Horſeman's Body, it is abſolutely neceſſary to keep the Proportion of the Elbows, that it ſhould be lower than the other.

The Legs and Feet make up the ſecond Diviſion, of what I call the moveable Parts of the Body.

The Legs ſerve for two Purpoſes; they may be uſed as Aids, or Corrections, to the Animal. They ſhould then be kept near the Sides of the Horſe, and in a Line with the Man's Body; for being near the Part of the Horſe's Body where his Feeling is moſt delicate, they are ready to do their Office in the Inſtant they are wanted. Moreover, as they are an Appendix of the Thighs, if the Thigh is upon its Flat in the Saddle, they will, by a neceſſary Conſequence, be turned juſt as they ought, and will infallibly give the ſame Turn to the Feet; becauſe the Feet depend upon them, as they depend upon the Thighs.

The Toe ſhould be held a little higher than the Heel, for the lower the Toe is, the nearer the Heel will be to the Sides of the Horſe, and muſt be in danger of touching his Flank. Many Perſons, notwithſtanding, when they raiſe their Toe, bend and twiſt their Ankle, as if they were lame in that Part. The Reaſon of this is very plain; it is becauſe they make uſe of the Muſcles in their Legs and Thighs; whereas, they ſhould employ only the Joint of the Foot for this Purpoſe; a Joint, given by Nature to facilitate all the Motions of the Foot, and to enable it to turn to the Right or Left, upwards or downwards.

Such is, in ſhort, the mechanical Diſpoſition of all the Parts of the Horſeman's Body. I will enlarge no further upon a Subject treated on already ſo amply by every Writer; as it is needleſs to write what has been already handled. I have had no other Deſign in this Chapter, than to give an Idea of the Correſpondence that there is between all the Parts of the Body, becauſe it is only by a juſt Knowledge of this mutual Relation of all the different Parts, that we can be enabled to preſcribe Rules for giving that true and natural Seat, which is not only the Principle of Juſtneſs, but likewiſe the Foundation of all Grace in the Horſeman.

CHAP. II.

Of the Hand, and its Effects.

THE Knowledge of the different Characters, and the different Nature of Horſes, together with the Vices, and Imperfections, as well as the exact and juſt Proportions of the Parts of a Horſe's Body, is the Foundation upon which is built the Theory of our Art; but this Theory will be unneceſſary and even uſeleſs, if we are not able likewiſe to carry it into Execution.

THIS depends chiefly upon the Goodneſs and Quickneſs of Feeling in the Hand, a Delicacy which Nature alone can give, and which ſhe does not always beſtow. The firſt Senſation of the Hand conſiſts in a greater or leſs Degree of Fineneſs in the Touch or Feeling; all of us are equally furniſhed with Nerves, from which we have the Senſe of Feeling, but as this Senſe is much more ſubtle and quick in ſome Perſons than in others, it is impoſſible to give a preciſe Definition of the exact Degree of Feeling in the Hand, which ought to communicate and anſwer to the ſame Degree of Feeling in the Horſe's Mouth; becauſe there is as much difference in the Degrees of Feeling in Men, as there is in the Mouths of Horſes.

I SUPPOSE then a Man, who is not only capable to judge of the Qualities of a Horſe's Mouth from a Knowledge of the Theory, but who has likewiſe by Nature that Fineneſs of Touch,

Touch, which helps to form a good Hand; let us ſee then what the Rules are that we muſt follow, in order to make it perfect, and by which we muſt direct all its Operations.

A HORSE can move four different Ways, he can advance, go back, turn to the Right, and to the Left; but he can never make theſe different Motions, unleſs the Hand of the Rider permits him by making four other Motions which anſwer to them: So that there are five different Poſitions for the Hand.

THE firſt is that general Poſition, from which proceed, and indeed ought to proceed, the other four.

HOLD your Hand three Fingers breadth from your Body, as high as your Elbow, in ſuch a Manner that the Joint of your Little-finger be upon a right Line with the Tip of the Elbow; let your Wriſt be ſufficiently rounded, ſo that your Knuckles may be kept directly above the Neck of your Horſe; let your Nails be exactly oppoſite your Body, the Little-finger nearer to it than the others, your Thumb quite flat upon the Reins, which you muſt ſeparate, by putting your Little-finger between them, the right Rein lying upon it; this is the firſt and general Poſition.

DOES your Horſe go forward, or rather would you have him go forward? Yield to him your Hand, and for that Purpoſe turn your Nails downwards, in ſuch a Manner as to bring your Thumb near your Body, remove your Little-finger from it, and bring it into the Place where your

Knuckles were in the firſt Poſition, keeping your Nails directly above your Horſe's Neck; this is the ſecond.

Would you make your Horſe go backwards? quit the firſt Poſition, let your Wriſt be quite round, let your Thumb be in the Place of the Little-finger in the ſecond Poſition, and the Little-finger in that of the Thumb, turn your Nails quite upwards, and towards your Face, and your Knuckles will be towards your Horſe's Neck; this is the third.

Would you turn your Horſe to the Right, leave the firſt Poſition, carry your Nails to the Right, turning your Hand upſide down, in ſuch a manner, that your Thumb be carried out to the Left, and the Little-finger brought in to the Right; this is the fourth Poſition.

Lastly, Would you turn to the Left, quit again the firſt Poſition, carry the Back of your Hand a little to the Left, ſo that the Knucles come under a little, but that your Thumb incline to the Right, and the Little-finger to the Left; this makes the fifth.

These different Poſitions however alone are not ſufficient; we muſt be able to paſs from one to another with Readineſs and Order.——Three Qualities are eſpecially neceſſary to the Hand. It ought to be *firm*, *gentle*, and *light*; I call that a *firm* or *ſteady Hand*, whoſe Feeling correſponds exactly with the Feeling in the Horſe's Mouth, and which conſiſts in a certain Degree of Steadineſs, which conſtitutes the juſt Correſpondence between the Hand and the Horſe's Mouth, which every Horſeman wiſhes to find.

An *eaſy* and *gentle Hand* is that which by relaxing a little of its Strength and Firmneſs, eaſes and mitigates the Degree of Feeling between the Hand and Horſe's Mouth, which I have already deſcribed.

Lastly, a *light* Hand is that which leſſens ſtill more the Feeling between the Rider's Hand and the Horſe's Mouth, which was before moderated by the *gentle* Hand.

The Hand therefore, with reſpect to theſe Properties, muſt operate in part, and within certain Degrees; and depends upon being more or leſs felt, or yielded to the Horſe, or with-held.

It ſhould be a Rule with every Horſeman, not to paſs at once from one Extreme to another, from a firm Hand to a ſlack one; ſo that in the Motions of the Hand, you muſt upon no account jump over that Degree of Senſation which conſtitutes the *eaſy* or *gentle* Hand. Were you at once to go from a firm Hand or a ſlack one, you would then entirely abandon your Horſe; you would ſurprize him, deprive him of the Support he truſted to, and precipitate him on his Shoulders, ſuppoſing you do this at an improper time; on the contrary, were you to paſs from a ſlack to a tight Rein all at once, you muſt jerk your Hand, and give a violent Shock to the Horſe's Mouth, which rough and irregular Motion would be ſufficient to falſify the fineſt Apuy, and ruin a good Mouth.

It is indiſpenſibly neceſſary therefore, that all its Operations ſhould be gentle and light; and in order to this, it is neceſſary that the Wriſt alone ſhould direct and govern all its Motions, by turning and ſteering it, if I may ſo ſay, through every Motion that it is to make.

In conſequence then of theſe Principles, I inſiſt that the Wriſt be kept ſo round, that your Knuckles may be always directly above the Horſe's Neck, and that your Thumb be always kept flat upon the Reins. In reality, were your Wriſt to be more or leſs rounded, than in the Degree I have fixed, you could never work with your Hand, but by the means of your Arm; and beſides, it would appear as if it were lame: Again, were your Thumb not to be upon the Flat of the Reins, they would continually ſlip through the Hand, and, by being lengthen'd, would ſpoil the Apuy; and in order to recover them, you would be obliged every Moment to raiſe your Hand and Arm, which would throw you into Confuſion, and make you loſe that Juſtneſs and Order, without which no Horſe will be obedient, and work with Readineſs and Pleaſure.

It is nevertheleſs true, that with Horſes that are well dreſt, one may take Liberties; theſe are nothing elſe but thoſe Motions which are called *Deſcents* of the Hand, and they are to be made three different ways; either by dropping the Knuckles directly and at once upon the Horſe's Neck, or by taking the Reins in the Right-hand, about four Fingers breadth above the Left, and letting them ſlide through the Left, dropping your Right-hand at the ſame time upon the Horſe's Neck;

or elſe by putting the Horſe under the *Button*, as it is call'd; that is, by taking the End of the Reins in your Right-hand, quitting them entirely with your Left, and letting the End of them fall upon your Horſe's Neck: theſe Motions however, which give a prodigious Grace to the Horſeman, never ſhould be made but with great Caution, and exactly in the time when the Horſe is quite *together*, and in the Hand; and you muſt take care to counter-balance, by throwing back your Body, the Weight of the Horſe upon his Haunches.

The Apuy being always in the ſame Degree, would heat the Mouth, would dull the Senſe of Feeling, would deaden the Horſe's Bars, and render them inſenſible and callous; this ſhews the Neceſſity of continually yielding and drawing back the Hand to keep the Horſe's Mouth freſh and awake.

Beſides theſe Rules and Principles, there are others not leſs juſt and certain, but whoſe Niceneſs and Refinement it is not the Lot of every Man to be able to taſte and underſtand. My Hand being in the firſt Poſition, I open the two Middle-fingers, I conſequently eaſe and ſlacken my Right Rein; I ſhut my Hand, the Right Rein operates again, and reſumes the Apuy. I open my Little-finger, and putting the End of it upon the Right Rein, I thereby ſlacken the Left, and ſhorten the Right. I ſhut my Hand entirely, and open it immediately again; I thereby leſſen the Degree of Tenſion and Force of the two Reins at the ſame time; again I cloſe my Hand not quite ſo much, but ſtill

I close it. It is by these Methods, and by the Vibration of the Reins, that I unite the Feeling in my Hand with that in the Horse's Mouth; and it is thus that I play with a fine and *made* Mouth, and freshen and relieve the Bars in which the Feeling or Apuy resides.

It is the same with respect to the second *Descent* of the Hand: My Right-hand holding the Reins, I pass and slide my Left-hand upon the Reins up and down, and in the Degree of Apuy of the *easy* and *slack* Hand; by the means of which the Horse endeavours of himself to preserve the Correspondence and Harmony of that mutual Sensation, between his Mouth and the Rider's Hand, which alone can make him submit with Pleasure to the Constraint of the Bit.

I have thus explained the different Positions and Motions of the Hand; let me shew now in a few Words the Effects which they produce.

The Horseman's Hand directs the Reins; the Reins operate upon the Branches of the Bit; the Branches upon the Mouth-piece and the Curb; the Mouth-piece operates upon the Bars, and the Curb upon the Beard of the Horse.

The Right Rein guides the Horse to the Left; the Left Rein to the Right. Would you go to the Right, you pass to the fourth Position of the Hand, that is, you carry and turn your Nails to the Right; now in carrying thus your Nails to the Right, and reversing your Hand in such a manner, that your Thumb point to the Left, and your Little-finger being raised

raiſed turns to the Right, you by this means ſhorten your Left Rein; it is this Left therefore that turns and guides the Horſe to the Right: Would you go to the Left, paſs to the fifth Poſition, you will carry the Back of your Hand to the Left, ſo that your Nails will be turned down a little, your Thumb will be to the Right, and the Little-finger to the Left; this will ſhorten the right Rein, and the right Rein determines your Horſe to the Left.

I HAVE already ſaid, that the Effect which the Mouth-piece has upon the Bars, and the Curb upon the Beard, depends upon the Branches of the Bitt; when the Branches riſe or are turned upwards, the Mouth-piece ſinks, and when the Branches ſink, the Mouth-piece riſes; ſo that when your Horſe is going ſtrait forward, if you keep your Hand low and cloſe to your Body, the Mouth-piece then preſſes ſtrong upon the Bars, and the Chain or Curb having, in conſequence more Liberty, acts leſs upon the Beard; on the contrary, if you keep your Hand high, a little forward, and conſequently a little out of the Line of the End of the Branches, the Mouth-piece then ſinks, and the Branches of neceſſity operate upon the Curb, which preſſes then very ſtrongly upon the Beard; now, in order to place, and to bring in your Horſe's Head, you muſt hold your Hand low, and in order to raiſe and lighten a Horſe that weighs upon the Hand, and carries his Head too low, you muſt advance your Hand a little, and keep it high.

WOULD you have your Horſe go backward? Come to the third Poſition, but take care to round your Wriſt exactly,

in order to work equally with both Reins, and by this means to aid your Horſe more effectually to go backward ſtrait and ballanced between your Legs, which he could never do, if one Rein was to operate ſtronger than the other.

THERE are particular Caſes, where the Reins are ſeparated, and one held in each Hand; it is uſual to ſeparate them when you trot a young Horſe, or when you are to work one who is diſobedient, and reſiſts his Rider; upon theſe occaſions, keep both your Hands upon a Level, low and near your Body: To turn to the right, uſe your right Rein; to go to the left, uſe your left Rein; but in order to make them have their Effect, move your Arm gently, turning it a little from your Body, keeping your Hand always low and even near your Boot.

SUCH are the Principles upon which the Perfection and Juſtneſs of the Aids of the Hand depend, all others are falſe, and not to be regarded; Experience has ſo much the more evinced the Truth of this, as the new Diſcoveries which ſome People imagine they have lately made, have produced nothing but Hands, cold and unactive, without Firmneſs, whoſe irregular and capricious Motions ſerve only to render a Horſe's Mouth uncertain and fickle, and who, by their manner of holding them high, have ruined abſolutely the Hocks of all the Horſes, that they have worked according to theſe abſurd Notions.

CHAP. III.

Of Diſobedience in Horſes, and the Means to correct it.

DISOBEDIENCE in Horſes is more frequently owing to the want of Skill in the Horſeman, than proceeding from any natural Imperfections in the Horſe; in effect, three things may give riſe to it, Ignorance, a bad Temper, and an Incapacity in the Animal to do what is required of him.

If a Horſe is ignorant of what you expect him to do, and you preſs him, he will rebel, nothing is more common; teach him then, and he will know; a frequent Repetition of the Leſſons will convert this Knowledge into a Habit, and you will reduce him to the moſt exact Obedience.

He refuſes perhaps to obey, this Fault may ariſe either from Ill-humour, Dullneſs, or from too much Mettle; it often is the Effect of the two firſt Vices, ſometimes the Reſult of all the three. In either, or all theſe Inſtances, recourſe muſt be had to Rigour, but it muſt be uſed with Caution; for we muſt not forget, that the Hopes of Recompence have as great an Influence over the Underſtanding of the Animal, as the Fear of Puniſhment. Perhaps he is not able to execute what you aſk of him; examine him, ſomething may be amiſs in ſome Part of his Body, or perhaps in the whole Body; he may be deficient, he may want Strength, or not be light enough; perhaps he is de-

ficient in both, in that he reſiſts and rebels. Conſider whether he knows what he ſhould do or not; if he is ignorant, teach him; if he knows, but can't execute through Inability, endeavour to aſſiſt Nature as far as you can, by the Help of Art. But does he already know, and is he able too, and yet does he refuſe to obey? After having firſt tried every Method that Patience and Lenity can ſuggeſt, compel him by Force and Severity. It behoves then every Horſeman, who would be perfect in his Art, to diſtinguiſh from whence the different Sorts of Defences and Rebellion in Horſes proceed: And this Knowledge is by ſo much the more difficult to attain, as he muſt have Penetration enough to diſtinguiſh if the Cauſe of their Rebellion is in their Character and Nature, or owing to any Fault in their Make and Structure.

The different Natures of Horſes are infinite, though there are certain general Principles, of which all, more or leſs, always partake.

A Horse may be imperfect from four Cauſes, Weakneſs, Heavineſs in his Make, Want of Courage, and Sloth.

Four Qualities muſt conſpire to make a perfect Horſe, Strength, Activity, Courage, and Judgment.

The Mixture of theſe different Qualities occaſions the different Natures and Diſpoſitions of the Creature, according as he is form'd better or worſe; for it is from his Temper, or rather from the Harmony or Unfitneſs of the Parts and Elements,

Elements, of which he is compoſed, that we are enabled to fix his Character; it is therefore the Part of every Horſeman never to work but with Diſcretion and Caution, and to adapt his Rules and Leſſons to the Nature and Ability of the Horſe he undertakes, and which he ought to know.

A Horse may be difficult to be mounted, examine the Source of this Vice; it may be owing either to the Ignorance or the Brutality of thoſe who have firſt had to do with him, or perhaps that the Saddle may have hurt him, or elſe to a Temper naturally bad. To whatever Cauſe it may be owing, remember never to beat him, for inſtead of curing him, you would certainly confirm him in his Vice; clap him gently when you approach him, ſtroke his Head and Mane, talk to him, and as you talk, clap the Seat of the Saddle; keep yourſelf ſtill all the while, put your Foot only in the Stirrup to encourage your Horſe, without doing any more, in order to make him familiar, and loſe all Apprehenſion and Fear when he is going to be mounted; by degrees at laſt he will let you mount him, you will immediately get down and remount, and ſo ſucceſſively for ſeveral Times together, without attempting to do any thing elſe, but ſend him back to the Stable. If it happens that then when you are upon him, he runs from the Place where you got upon him, bring him to it immediately, keep him there ſome Time, coax him, and ſend him away.——The firſt Leſſons ought to be well weigh'd; when you undertake to bring a young Horſe to Obedience, and to reclaim him from Liberty to the Subjection of the Bridle, Saddle, and the Weight of his Rider,

ſo

ſo reſtrain'd, it is not ſurprizing if he ſhould employ all his Strength againſt you in his own Defence.

The Generality of Colts are difficult to be turn'd and guided as you would have them go; we ought not however to be ſurprized at this their firſt Diſobedience, it muſt be imputed to the Habit they acquire from their Birth, of conſtantly following their Dams. Indulged in this Liberty, and ſubjected all at once by the Bit, it is but natural they ſhould rebel; there is no way of eradicating theſe firſt Impreſſions, but by Gentleneſs and Patience: A Horſeman, who ſhould make uſe of Force and Correction, and employ it all at once upon a young Horſe, would diſcourage and make him vicious ever after. If therefore your Horſe refuſes to go forward, you muſt lead another Horſe before him, the Perſon who rides the Colt will try from Time to Time, and inſenſibly, to make the Colt go a-breaſt with him, and afterwards get before him; if being ſurprized at ſeeing the Horſe no longer, he ſtops or runs back, the Rider muſt endeavour to drive him forward, either by his Voice, or ſome Kind of ſlight Puniſhment, or he that rides the other Horſe may give him a Stroke with the Chambriere, in order to make him go forward; if theſe Methods ſhould not ſucceed, he will go before him again with the other Horſe, by degrees (for one Leſſon wont be ſufficient) the Colt will grow accuſtom'd to it, and at laſt will go on of himſelf.

Most Horſes who ſtart, have ſome Defect in their Sight, which makes them fear to approach the Object. The Horſeman, upon thoſe Occaſions, inſtead of having Recourſe to

Puniſhment, which ſerves only to alarm the Horſe, and extinguiſh his Courage and Vigour, ſhould firſt endeavour to lead him gently towards the Object that terrifies him, either by encouraging him with his Voice, or by cloſing his Legs upon him, to make him go up to it. If he wont go towards it, you may give him the Spurs, but with Diſcretion, and by Coaxing and Careſſes puſh him towards it inſenſibly; ſevere Correction will never cure him of this fearful Temper, which is a Fault inherent in his Nature, nor of any Imperfections in his Sight, which is a Diſorder belonging to him, but the Habit of viewing the Objects which alarm him, may in time remedy the Defects of Nature.

If notwithſtanding you perceive that Sloth and Malice are added to theſe Faults, you muſt uſe as you find neceſſary both Mildneſs and ſevere Correction, and you will beſtow them in proportion to the Effect they produce. For the reſt, be careful never to ſurprize a young Horſe who is ſhy, and apt to ſtart, never terrify him with what he moſt fears, never beat him to make him come up to an Object which he dreads; accuſtom him by degrees to it, and have Patience; the Fear of Puniſhment does oftentimes more harm, and is more dreaded by him, than the very Object which firſt alarmed him.

There are ſome Horſes, who are ſtruck with ſuch Terror at the Sight of a Stone or Wooden Bridge, and at the Sound and Echo of the hollow Part of it, that they will fling themſelves headlong into the Water, without the Riders being able to

reſtrain

reſtrain them: They are to be cur'd of this Apprehenſion by covering the Pavement of their Stall with Wooden Planks, between two or three Feet high; and the Horſe ſtanding conſtantly upon them, his Feet will make the ſame Noiſe as they do when he goes over a Bridge, and he will of courſe grow familiar to the Sound, and loſe all Apprehenſion of it.

To accuſtom them likewiſe to the Noiſe of the Water running under the Bridge, lead him to a Mill, fix two Pillars directly over againſt the Wheels, and tie your Horſe conſtantly for two Hours together, ſeveral Times in the Day; having done this, bring him back to the Bridge, let an old Horſe, that is not afraid, go before him upon the Bridge, by degrees you will find him go over the Bridge as readily and quietly as if he had never had the leaſt Apprehenſion.

For Horſes that are addicted to lay down in the Water, you muſt provide yourſelf with two little Leaden Balls, tie them to a Piece of Packthread, and in the Moment that he is lying down, you muſt drop theſe into his Ears, and if he riſes inſtantly, or forbears to lay down, draw them back; but this Method is not leſs ſure than that of breaking a Flaſk fill'd with Water upon his Head, and letting the Water run into his Ears.

Fire, Smoke, the Smell of Gunpowder, and the Noiſe of Guns, or other Arms, naturally ſurprize and frighten a Horſe.—There are few that will come near Fire, or paſs by it without Difficulty.

THERE are many Occaſions however, wherein it is neceſſary; it is therefore proper to accuſtom your Horſe to it. In the firſt place, begin with your Horſe by letting him ſee it; and for that purpoſe tie him between two Pillars, and hold before him, at about thirty Paces diſtant, a burning Wiſp of Straw; this ſhould be continued for ſome Days together, repeating it ſeveral times each Day. Let the Perſon who holds the Brand, advance towards the Horſe ſtep by ſtep, and let him take care to advance or ſtop often, as he perceives the Horſe is more or leſs frighten'd, who in a ſhort time will be imbolden'd, and no longer afraid of the Fire: After this get up on him, carry him ſlowly, and, as it were, inſenſibly towards the Brand, the Perſon who holds it taking care not to ſtir: If your Horſe comes up to it, without being frighten'd, let the Man on Foot walk on, and let the Horſe follow the Fire. Lay upon the Ground ſome Straw about half burnt out, and he will paſs over it.

WITH reſpect to the Noiſe of Arms and Drums, let your Horſe hear them before you give him his Oats: Do this regularly every Day, for ſome time, and he will be ſo uſed to them as not to mind them.

A HORSE is ſaid to be *entier* to that Hand, to which he refuſes to turn; a Hurt in his Foot, Leg, or Shoulder, may often be the Cauſe of his refuſing to turn to that Side, where he feels any Pain; a Hurt in his Loins or Haunch, a Curb or Spavin, by hindering him to bend and reſt upon his Hocks, may make him guilty of this Diſobedience. Art can do lit-

tle towards curing theſe Evils, conſequently a Horſe ſo affected will never dreſs well, becauſe he never can be made ſupple and ready; beſides, every Horſe is naturally inclin'd to go to one Hand more than the other, and then he will go to that Hand on which he finds himſelf the weakeſt, becauſe with the ſtrongeſt he can turn more eaſily.

They may likewiſe refuſe to turn, from ſome Defect in their Sight, natural or accidental. I have tried a Method to remedy this Vice, which has anſwer'd very well; I have put a Lunette upon the ailing Eye, and as his Fault was owing to his Eye, the Horſe began by degrees to go to that Hand to which before he had refuſed to turn: After this I made two little Holes in the Lunette; I enlarged them afterwards, and the Eye of the Horſe being thus inſenſibly accuſtom'd to receive the Light, and he to turn to that Hand, he no longer diſobeyed; I exerciſed him in this Manner from time to time, in order to confirm him in his Obedience.—I have ſaid, that there is no Horſe who is not by Nature inclin'd to go better to one Hand than the other; their inclination generally carries them to the Left rather than to the Right. Some People impute this Preference to the Manner in which the Foal lies in its Dam's Belly, and pretend that even then it is entirely bent and turn'd to the Left: Others inſiſt that Horſes lay down generally upon their Right-ſide, and from thence contract a Habit to turn their Heads and Necks to the Left: But not to regard theſe groundleſs Notions, it is eaſier and more natural to believe, that this Habit is owing to Uſe, and the Manner in which they are treated by thoſe who firſt have had the Care of them.

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The Halter, the Bridle, the Saddle, and the Girths are all put on and tied on the Left-ſide; when they are rubb'd or curried, the Man ſtands on the Left-ſide; the ſame when they are fed, and when they are led out, the Man holds them in his Right-hand, conſequently their Head is pull'd to the Left. Here are a Chain of Reaſons, ſufficient to induce us to believe that if they are readier to turn to one Hand than the other, it is owing to a Habit and Cuſtom which we ourſelves have given. We ſeldom meet with Horſes that are readier to turn to the Right-hand than the Left; and when it ſo happens, it oftentimes denotes an ill Temper; it demands much Time and Pains to cure them of this Fault.

It is not proper to uſe ſevere Correction to make a Horſe obey, who refuſes to turn to one Hand; if he is cold and dull, he will loſe all his Vigour and Courage; if he is of an angry Temper, hot and briſk, you would make him deſperate and mad; work him then upon the Principles of Art, and purſue the Methods you think moſt likely to reform his ill Habit, and reduce him to Obedience; if he obſtinately refuſes to turn to one Hand, begin the next Leſſon, by letting him go to his favourite Hand a turn or two; finiſh him on the ſame Hand, by degrees you'll gain him; whereas were you to do otherwiſe, you might make him ever afterwards rebellious. A Horſe that ſtrenuouſly reſiſts his Rider, if he has Vigour and Courage, after he is reduced and conquer'd, will nevertheleſs ſucceed in what you want of him, provided he is under the Direction of an able and knowing

Perſon, who underſtands the Aids of the Hand and Legs, and their mutual Harmony and Correſpondence.

Such a Horſe is even preferable to one who never rebels; becauſe in this laſt, Nature may be deficient, if I may ſo expreſs myſelf, from his Want of Strength and Reſolution.

In order to teach your Horſes to turn to both Hands, you muſt ſeparate your Reins, as I have already mention'd; don't confine him too much, ſupport him moderately ſo that you may eaſily draw his Head to one ſide or the other, as you would have him go, and to give him the greater Liberty to turn.

If he refuſes to obey, examine him; if he is by Nature impatient, hot and vicious, by no means beat him, provided he will go forwards; becauſe being held in Hand, and kept back a little, is Puniſhment enough; if he ſtops, and ſtrives to reſiſt by running back, drive him forward with the Chambriere.

The Reſiſtance of a Horſe, whoſe Mouth is faulty, diſcovers itſelf more in going forward than backward, and in forcing the Hand; a Horſe of this ſort ought never to be beat; he ought to be kept back, as I have juſt now ſaid. You muſt endeavour to give him a good and juſt Apuy, and put him upon his Haunches, in order to cure him of the Trick of leaning upon his Bit, and forcing the Hand. If your Horſe is heavy, never preſs or put him together, till you have lighten'd

lighten'd his Fore-part, and put him upon his Haunches, for fear of throwing him ſo much upon his Shoulders, that it may be very difficult afterwards to raiſe him. Take particular care to lighten every Horſe that is heavy before, and has Malice in his Temper at the ſame time; for if you were to preſs him, he would reſiſt you through Vice; in which Caſe by his Want of Strength on one hand, and being heavy and unwieldy on the other, you would be expoſed to evident Danger.

A *reſtive* Horſe is one that refuſes to go forward, who ſtanding ſtill in the ſame Place, defends himſelf, and reſiſts his Rider in ſeveral different Manners; it is much to be fear'd that one ſhould loſe all Temper with ſuch a Horſe, ſince it requires a great deal of Patience to cure ſo Capital a Fault, and which perhaps by Habit and Time is ſo rooted in him as to be almoſt natural to him; treat a Horſe of this ſort, who has been too much conſtrain'd and tyrannized over, with the ſame Lenity that you would ſhew to a young Colt.

The Spurs are as improper to be uſed to one as the other; make uſe of your Switch in order to drive him forward, you will alarm him the leſs; the Spurs ſurprize a Horſe, abate his Courage, and are more likely to make him reſtive, than oblige him to go forward, if he refuſes to do ſo. There is likewiſe another Method to puniſh a reſtive Horſe; it is to make him go backwards the Moment he begins to reſiſt; this Correction often ſucceeds; but the general Rule is to puſh

puſh and carry your Horſe forward, whenever he refuſes to advance, but continues in the ſame Place, and defends himſelf, either by turning or flinging his Croupe on one ſide or the other; and for this Purpoſe nothing is ſo efficacious as to puſh him forward vigorouſly.

The moſt dangerous of all Defences a Horſe can make is to riſe directly upon his Hind-legs, and ſtand almoſt quite ſtrait, becauſe he runs a riſque of falling backwards; and in that Caſe the Rider would be in Danger of his Life. People have endeavour'd to correct this Vice, by a Method of Puniſhment, which might prove dangerous, unleſs given in *time*, and with the greateſt Exactneſs.

When the Horſe riſes ſtrait up, throw your Body forward, and give him all the Bridle; the Weight of your Body on his Fore-parts will oblige him to come down: In the Minute that his Fore-feet are coming to the Ground, give him both the Spurs firm, and as quick as you can; theſe Aids and Corrections however muſt be given with the greateſt Caution and Exactneſs: For were you to give him the Spurs when he is in the Air, he would fall over; whereas if you watch the Time ſo as not to ſpur him but when he is coming down, and his Fore-feet near the Ground, it is then impoſſible he ſhould fall backwards; for then his Balance is deſtroy'd, and he is upon all his Legs again, and can't riſe without firſt touching the Ground, and taking his Spring thence; if therefore you give him the Spurs before he is in

a Situation to riſe again, you will puniſh him, and drive him forward at the ſame time.

This Defence is ſtill more dangerous in Horſes who are of a fiery Temper, and weak in their Haunches, at the ſame time; theſe are continually apt to riſe, and whatever Precautions the Rider may take, he is in continual Danger of their coming over. The way to correct them is this: Tie your Horſe between the Pillars very ſhort, put on a good Cavaſon of Cord, and don't ſuffer him to be mounted; prick him upon the Buttocks with a Hand-ſpur, in order to make him ſtrike out; encourage him when he kicks, and continue to make him kick; encourage him from time to time when he obeys; do this for a Quarter of an Hour every Day; when you perceive that he begins to kick the Moment you offer to prick him, without waiting till he feels it, get upon him, hold your Reins long, prick him, and let a Man ſtand by and prick him at the ſame time. Encourage him when he kicks, and continue to prick him to make him do it, till he will kick readily only at the Offer you make of pricking him; he ought to be brought to this Point in five or ſix Days: After this take him out of the Pillars, mount him, and trot him in the Longe, and make him kick by pricking him behind; after that let him walk two or three Steps, then make him kick again, and ſo work him by degrees. Put him to the Gallop; if he offers to riſe, prick him behind, and make him kick: Nothing excels this Method to break a Horſe of this terrible and dangerous Vice.

Those Horſes who are apt to kick, either when they go forward or ſtand ſtill, muſt be kept much together, or held in cloſely; make them go backward briſkly, and you will cure them of this Vice.

To reſume our Subject. All Horſes are by Nature rather aukward than nervous and ſtrong; fearful than bold; hot and fretful than miſchievous or ill-temper'd; whenever they grow deſperate and abſolutely ungovernable, it is often rather to avoid the extreme Pain which they feel, or expect to feel from too great a Conſtraint, than merely to reſiſt the Horſeman. Arm yourſelf then with great Patience; keep ſuch Horſes as are of a fiery and fretful Diſpoſition, rather in Awe than in abſolute Subjection; they are naturally fearful, and apt to be alarm'd; and violent Correction and Force would diſhearten and make them quite deſperate. Such as are of a hot and impetuous Temper, are generally timid and malicious. Endeavour therefore to prevent the Diſorders they would commit; for Lenity and good Uſage would never reduce them to Obedience, and Severity would make them lifeleſs and jadiſh. In fine, let your Leſſons be ſhort, eaſy, and often repeated to Horſes of a cold and heavy Diſpoſition, becauſe they have no Memory, and want both Reſolution and Strength.

In a word, never depart from this great Maxim, "Always "obſerve a juſt Medium between too indulgent a Lenity and ex-"treme Severity;" work your Horſe according to his Strength

and Capacity, give your Leſſons in proportion to his Memory, and diſpenſe your Puniſhment and Rewards ſuitable to his Courage and Diſpoſition.

CHAP. IV.

Of the Trot.

WHEN a Horſe trots, his Legs are in this Poſition, two in the Air and two upon the Ground, at the ſame time croſs-wiſe; that is to ſay, the Near-foot before, and the Off-foot behind are off the Ground, and the other two upon it; and ſo alternately of the other two. This Action of his Legs is the ſame as when he walks, except that in the Trot his Motions are more quick. All Writers, both ancient and modern, have conſtantly aſſerted the Trot to be the Foundation of every Leſſon you can teach a Horſe; there are none likewiſe who have not thought proper to give general Rules upon this Subject, but none have been exact enough to deſcend into a Detail of particular Rules, and to diſtinguiſh ſuch Caſes as are different, and admit of Exceptions, tho' ſuch often are found from the different Make and Tempers of Horſes, as they happen to be more or leſs ſuited to what they are deſtin'd; ſo that by following their general Maxims, many Horſes have been ſpoil'd, and made heavy and aukward, inſtead of becoming ſupple and active; and as much Miſchief has been occaſion'd by adopting their

Principles, although juſt, as if they had been ſuggeſted by Ignorance itſelf.

THREE Qualities are eſſentially neceſſary to make the Trot uſeful, it ought to be *extended*, *ſupple*, and *even* or *equal*; theſe three Qualities are related to, and mutually depend upon each other: In effect, you can't paſs to the ſupple Trot, without having firſt work'd your Horſe upon the *extended* Trot; and you can never arrive at the even and equal Trot, without having practiſed the Supple.

I MEAN by the *extended* Trot, that in which the Horſe trots out without retaining himſelf, being quite ſtrait, and going directly forwards; this conſequently is the kind of Trot, with which you muſt begin; for before any thing elſe ought to be meditated, the Horſe ſhould be taught to embrace and cover his Ground readily, and without fear.

THE Trot however may be *extended* without being ſupple, for the Horſe may go directly forward, and yet not have that Eaſe and Suppleneſs of Limbs, which diſtinguiſhes and characterizes the *Supple*.

I DEFINE the *ſupple* Trot to be that in which the Horſe at every Motion that he makes bends and plays all his Joints; that is to ſay, thoſe of his Shoulders, his Knees and Feet, which no Colts or raw Horſes can execute, who have not had their Limbs ſuppled by Exerciſe, and who always trot with a ſurprizing Stiffneſs and Aukwardneſs, and without the leaſt

leaſt Spring or Play in their Joints. The *even* or *equal* Trot, is that wherein the Horſe makes all his Limbs and Joints move ſo equally and exactly, that his Legs never cover more Ground one than the other, nor at one Time more than another: To do this, the Horſe muſt of neceſſity unite and collect all his Strength, and if I may be allowed the Expreſſion, diſtribute it equally through all his Joints.

To go from the *extended* Trot, to the *ſupple*, you muſt gently, and by degrees, hold in your Horſe; and when by Exerciſe he has attain'd ſufficient Eaſe and Suppleneſs to manage his Limbs readily, you muſt inſenſibly hold him in, ſtill more and more, and by degrees you will lead him to the *equal* Trot.

The Trot is the firſt Exerciſe to which a Horſe is put; this is a neceſſary Leſſon, but if given unſkilfully it loſes its End, and even does harm.

Horses of a hot and fretful Temper have generally too great a Diſpoſition to the *extended* Trot; never abandon theſe Horſes to their Will, hold them in, pacify them, moderate their Motion by retaining them judiciouſly, and their Limbs will grow ſupple; they will acquire at the ſame time that Union and Equality, which is ſo eſſentially neceſſary.

If you have a Horſe that is heavy, conſider if this Heavineſs or Stiffneſs of his Shoulders or Legs is owing to a Want

of Strength, or of Suppleneſs; whether it proceeds from his having been exerciſed unſkilfully, too much, or too little. If he is heavy, becauſe the Motions of his Legs and Shoulders are naturally cold and ſluggiſh, tho' at the ſame time his Limbs are good, and his Strength is only confin'd and ſhut up, if I may ſo ſay, a moderate but continual Exerciſe of the Trot will open and ſupple his Joints, and render the Action of his Shoulders and Legs more free and bold; hold him in the Hand, and ſupport him in the Trot, but take care ſo to do it, as not to check or ſlacken his Pace: Aid him and drive him forward, while you ſupport him; remember at the ſame time, that if he is loaded with a great Head, the Continuation of the Trot, will make his Apuy hard and dull, becauſe he will by this means abandon himſelf ſtill more, and weigh upon the Hand. All Horſes that are inclined to be *ramingue*, ſhould be kept to the extended Trot; every Horſe who has a Tendency to be *ramingue*, is naturally diſpoſed to collect all his Strength, and to unite himſelf; your only way with ſuch Horſes is to force them forward: In the Inſtant that he obeys, and goes freely on, retain him a little; yield your Hand immediately after, and you will find ſoon that the Horſe of himſelf will bend his Joints, and go united and equally.

A Horse of a ſluggiſh and cold Diſpoſition, which has nevertheleſs Strength and Bottom, ſhould likewiſe be put to the extended Trot; as he grows animated, and begins to go free, keep him together by little and little, in order to lead him inſenſibly to the *ſupple* Trot; but if while you keep

keep him together, you perceive that he ſlackens his Action, and retains himſelf, give him the Aids briſkly, and puſh him forward, keeping him nevertheleſs gently in Hand; by this means he will be taught to go freely and equally at the ſame time.

If a Horſe of a cold and ſluggiſh Temper is weak in his Legs and Loins, you muſt manage him cautiouſly in working him in the Trot, or otherwiſe you will enervate and ſpoil him. Beſides, in order to make the moſt of a Horſe, who is not over ſtrong, endeavour to give him Wind, by working him ſlowly, and at Intervals, and by increaſing the Vigour of his Exerciſe by degrees; for you muſt remember that you ought always to diſmiſs your Horſe, before he is ſpent and overcome with Fatigue. Never puſh your Leſſon too far in hopes of ſuppling your Horſe's Limbs by means of the Trot; inſtead of this you will falſify and harden his Apuy, which is a Caſe which happens but too frequently.

Farther, it is of Importance to remark, that you ought at no time, neither in the *extended*, *ſupple* or *equal* Trot, to confine your Horſe in the Hand in Expectation of raiſing him, and fixing his Head in a proper Place; if his Apuy be full in the Hand, and the Action of his Trot ſhould be check'd and reſtrain'd by the Power of his Bridle, his Bars would very ſoon grow callous, and his Mouth be harden'd and dead; if, on the contrary, he has a fine and ſenſible Mouth, this very Reſtraint would offend and make him uneaſy. You muſt endeavour then, as has already been ſaid,

to

to give him by degrees, and inſenſibly, a true and juſt Apuy, to place his Head, and form his Mouth, by Stops and Half-ſtops; by ſometimes moderating and reſtraining him with a gentle and light Hand, and yielding it to him immediately again; and by ſometimes letting him trot without feeling the Bridle at all.

THERE is a Difference between Horſes who are *heavy* in the Hand, and ſuch as endeavour to *force* it. The firſt Sort lean and throw all their Weight upon the Hand, either as they happen to be weak, or too heavy and clumſy in their Fore-parts, or from having their Mouths too fleſhy and groſs, and conſequently dull and inſenſible. The ſecond *pull* againſt the Hand, becauſe their Bars are lean, hard, and generally round; and the firſt may be brought to go equal, and upon their Haunches, by means of the Trot and ſlow Gallop; and the other may be made light and active by Art, and by ſettling them well in their Trot, which will alſo give them Strength and Vigour. Horſes of the firſt ſort are generally ſluggiſh, the other kind are for the moſt part impatient and diſobedient, and upon that very account more dangerous and incorrigible.

THE only Proof, or rather the moſt certain Sign of your Horſe's trotting well, is, that when he is in his Trot, and you begin to preſs him a little, he offers to Gallop.

AFTER having trotted your Horſe ſufficiently upon a ſtrait Line, or directly forward, work him upon large Circles; but before

before you put him to this, walk him gently round the Circle, that he may comprehend and know the Ground he is to go over. —This being done, work him in the Trot; a Horſe that is loaded before, and heavily made, will find more Pains and Difficulty in uniting his Strength, in order to be able to turn, than in going ſtrait forward.—The Action of turning trys the Strength of his Reins, and employs his Memory and Attention, therefore let one Part of your Leſſons be to trot them ſtrait forward; finiſh them in the ſame Manner, obſerving that the Intervals between the Stops (which you ſhould make very often) be long, or ſhort, as you judge neceſſary: I ſay you ſhould make frequent Stops, for they often ſerve as a Correction to Horſes that abandon themſelves, force the Hand, or bear too much upon it in their Trot.

There are ſome Horſes who are ſupple in their Shoulders, but which nevertheleſs abandon themſelves; this Fault is occaſion'd by the Rider's having often held his Bridle-hand too tight and ſtrict in working them upon large Circles: To remedy this, trot them upon one *Line* or *Tread*, and very large; ſtop them often, keeping back your Body and outward Leg, in order to make them bend and play their Haunches.

The principal Effects then of the Trot, are to make a Horſe light and active, and to give him a juſt Apuy. In reality, in this Action he is always ſupported on one Side by one of his Fore-legs, and on the other by one of his Hind-legs: Now the fore and hind Parts being equally ſupported

croſs-wiſe, the Rider can't fail to ſupple and looſen his Limbs, and fix his Head; but if the Trot diſpoſes and prepares the Spirits and Motions of a ſinewy and active Horſe for the juſteſt Leſſons, if it calls out and unfolds the Powers and Strength of the Animal, which before were buried and ſhut up, if I may uſe the Expreſſion, in the Stiffneſs of his Joints and Limbs; if this firſt Exerciſe to which you put your Horſe, is the Foundation of all the different Airs and Manages, it ought to be given in Proportion to the Strength and Vigour of the Horſe.

To judge of this you muſt go farther than mere outward Appearances. A Horſe may be but weak in the Loins, and yet execute any Air, and accompany it with Vigour, as long as his Strength is united and intire; but if he becomes diſunited, by having been work'd beyond his Ability in the Trot, he will then falter in his Air, and perform it without Vigour and Grace.

There are alſo ſome Horſes, who are very ſtrong in the Loins, but who are weak in their Limbs; theſe are apt to retain themſelves, they bend and ſink in their Trot, and go as if they were afraid of hurting their Shoulders, their Legs or Feet. This Irreſolution proceeds only from a natural Senſe they have of their Weakneſs. —This kind of Horſes ſhould not be too much exerciſed in the Trot, nor have ſharp Correction; their Shoulders, Legs, or Hocks would be weaken'd and injur'd; ſo that learning in a little Time to hang back, and abandon themſelves on the Apuy, they

would never be able to furniſh any Air with Vigour and Juſtneſs.

Let every Leſſon then be weigh'd; the only Method by which Succeſs can be inſured, is the Diſcretion you ſhall uſe, in giving them in proportion to the Strength of the Horſe, and from your Sagacity in deciding upon what Air or Manage is moſt proper for him; to which you muſt be directed by obſerving which ſeems moſt ſuited to his Inclination and Capacity.

I finish this Chapter by deſcribing the Manner of trotting a Colt, who has never been back'd. Put a plain Snaffle in his Mouth, fit a Caveſon to his Noſe, to the Ring of which you will tie a Longe of a reaſonable Length; let a Groom hold this Longe, who having got at ſome Diſtance from the Colt, muſt ſtand ſtill in the Middle of the Circle, which the Horſe will make; let another follow him with a long Whip or Chambriere in his Hand.—The Colt being alarm'd, will be forced to go forward, and to turn within the Length of the Cord.—The Groom muſt hold it tight in his Hand, by this means he will draw *in* or towards the Center the Head of the Colt, and his Croupe will conſequently be *out* of the Circle.—In working a young Horſe after this Manner, don't preſs or hurry him, let him walk firſt, afterwards put him to the Trot; if you neglect this Method his Legs will be embarras'd, he will lean on one Side, and be more upon one Haunch than the other; the inner Fore-foot will ſtrike againſt the outward, and the Pain which this will occaſion,

will drive him to ſeek ſome Means of Defence, and make him diſobedient.

If he refuſes to trot, the Perſon who holds the Chambriere will animate him, by hitting him, or ſtriking the Ground with it. If he offers to gallop inſtead of trotting, the Groom muſt ſhake or jirk the Cord that is tied to the Caveſon, and he will fall into his Trot.

In this Leſſon you may decide more readily upon the Nature, the Strength, the Inclination, and Carriage of the Horſe, than you can of one that has already been rode, as it is more eaſy to conſider and examine all his Motions; whereas when he is under his Rider, being naturally inclin'd to reſiſt at firſt, to free himſelf from Reſtraint, and to employ all his Strength and Cunning to defend himſelf againſt his Rider, it is morally impoſſible to form a true Judgment of his Diſpoſition and Capacity.

CHAP. V.

Of the Stop.

THE moſt certain Method to unite and aſſemble together the Strength of a Horſe, in order to give him a good Mouth, to fix and place his Head, as well as to regulate his Shoulders, to make him light in the Hand, and capable of performing all Sorts of Airs, depends entirely upon the Perfection and Exactneſs of the Stop.

In order to mark or form the Stop juſtly, you muſt quicken him a little, and in the Inſtant that he begins to go faſter than the uſual *Cadence* or *Time* of his Pace, approach the Calves of your Legs, and immediately afterwards fling back your Shoulders; always holding your Bridle more and more tight, till the Stop is made, aiding the Horſe with the Calves of your Legs, in order to make him bend and play his Haunches.

By varying the Times of making your Stops, and the Places where you make them, you will teach your Horſe to obey exactly the Hand and Heel; which is the End that every one ſhould propoſe to attain in every Kind of Exerciſe of the Manege.

With a raw and young Horſe make but very few Stops, and when you make them, do it by degrees, very gently, and

not all at once, becauſe nothing ſo much ſtrains and weakens the Hocks of a ſtiff and aukward Horſe, as a ſudden and rude Stop.

It is agreed by every Body, that nothing ſo much ſhews the Vigour and Obedience of a Horſe as his making a beautiful and firm Stop, at the End of a ſwift and violent Career. There are however many Horſes that have a good deal of Vigour and Agility, who can't ſtop without feeling Pain, while there are others who are not ſo ſtrong and active, who ſtop very eaſily; the Reaſon of this is plain.

In the firſt place, the Facility of ſtopping depends upon the natural Aptneſs and Conſent of the Horſe; in the next place, his Make, and the Proportions which the different Parts of his Body have to each other, muſt be conſider'd: Therefore we muſt meaſure the Merit of a Stop by the Strength and Temper of the Horſe, by the Steadineſs of his Head and Neck, and the Condition of his Mouth and Haunches.

It will be in vain to look for the Juſtneſs and Perfection of the Stop in a Horſe that is any ways defective, the Bars being too delicate, or too hard, a thick Tongue, the Channel of his Mouth narrow, the Thropple confin'd, Neck ſhort, Fore-hand heavy, or too low, weak Loins, or too ſtiff, too much Heat, or too much Flegm in his Temper, or Sluggiſhneſs; here are a Number of Faults not eaſily to be corrected.

A Horse, though he is ſtrong in his Shoulders, in his Legs and Loins, yet if he is low before, will have much Difficulty to collect himſelf upon his Haunches, ſo as to make a good Stop; on the contrary, if his Shoulders and Neck are high and raiſed, he will have the greater Part of the Qualities requiſite to it.

A Horse who is long in the Back generally ſtops very awkwardly, and without keeping his Head ſteady; a Horſe that is ſhort and truſs'd, with a thick Neck, generally ſtops upon his Shoulders. The firſt finds too much Difficulty to collect his Strength ſo ſuddenly, in order to put himſelf upon his Haunches, and the other is not able to call it out, and diſtribute it with Vigour through his Limbs.—In effect, when a Horſe gallops, the Strength of his Loins, of his Haunches and Hocks, is all employed in puſhing the whole Machine forwards, and that of his Shoulders and Fore-legs, to ſupport the Action: Now the Force of his hinder Parts being thus violently agitated, and approaching too near that which lies in the fore Parts, a ſhort-body'd Horſe can't find all at once, that Counterpoiſe, that juſt Equilibre which characterizes a beautiful Stop.

A Horse which can't ſtop readily, miſemploys very often his Strength in running; examine him, and you will find that he abandons himſelf entirely upon his Shoulders; conſider likewiſe the Proportions of his Neck and his Thropple, the Condition of his Feet, the Make of his Loins and Hocks; in ſhort, apply yourſelf to the Diſcovery of his Temper,

Temper, Character and Humour.—That Horſe whoſe Neck is hollow, or Ewe-neck'd, inſtead of ballancing himſelf upon his Haunches, will arm himſelf againſt his Cheſt, and will thereby make his Stops harſh and diſagreeable: Weak Feet, or Hocks that give him Pain, will make him hate the Stop.—He will either endeavour to avoid it, or will make it with Fear, ſo that he will be totally abandon'd upon the Apuy. If he carries his Noſe high, and is hollow-back'd at the ſame time, it will be impoſſible for him to unite and put himſelf together, ſo as to be ready, and to preſent his Front, if I may be allow'd the Word, to the Stop; becauſe the Strength of the Nape of the Neck depends upon the Chine; and his Powers being thus diſunited and broken, he will make his Stop upon his Shoulders.

There is another Sort of Horſes, who in hopes of avoiding the Conſtraint of ſtopping upon their Haunches, plant themſelves upon their two Hind-legs; yield the Hand to them, in the Inſtant, and preſs them forward, you will inſenſibly correct them of their Defence, which happens only in Caſes, where you ſtop them upon declining or uneven Ground.

There are many People, who imagining they can unite their Horſes by the means of making a great Number of precipitate Stops, take little heed whether the Creature which they undertake is too weak, or has Strength ſufficient for his Taſk. —The Horſe, who, though ſtrong, has ſuffer'd in his Chine, in making the firſt Stop, will meditate a Defence in his ſe-

cond or third; this will be to prevent the Rider in his Deſign: And being alarm'd at the ſlighteſt Motion of the Hand he will ſtop all at once, leaning with all his Force upon his Shoulders, and lifting up his Croupe; which is a capital Fault, and not eaſy to be remedied.

Thus it may happen, that a Horſe may make his Stops very defectively, either from ſome natural or accidental Faults in the different Parts of his Body; or it may be owing to the Unſkilfulneſs and Ignorance of the Rider, or the Effect of Faults and bad Leſſons all together. Principles that are true and juſt will aſſiſt and reform Nature, but a bad School gives birth to Vice and Defences that are often not to be conquer'd. It behoves us then to follow with Exactneſs thoſe Leſſons which are capable of bringing a Horſe to form a perfect Stop; that is to ſay, to ſuch a Point as to be able to make his Stop ſhort, firm, and in one *time*; and in which he collects and throws his Strength equally upon his Haunches and Hocks, widening and anchoring, if I may ſo ſay, his two Hind-feet, exactly even on the Ground, in ſuch a Manner that one does not ſtand before the other, but both are in a Line.

It would be a Proof of great Ignorance to undertake to reduce a Horſe to the Juſtneſs of the Stop, before he had been work'd and puſh'd out in the Trot and Gallop to both Hands, or before he was ſo ready as never to refuſe to launch out immediately into a full Gallop; for if he ſhould happen to be *reſtiff*, ſhould diſobey the Spurs, or refuſe to turn to either Hand, the Means that then muſt be uſed to fix his

his Head, would contribute towards confirming him in one or other of theſe Vices.

If your Horſe has not readily obey'd in making his Stops, make him go backwards, it is a proper Puniſhment for the Fault. If in ſtopping he toſſes up his Noſe, or forces the Hand, in this Caſe keep your Bridle-hand low and firm, and your Reins quite equal; give him no Liberty, preſs upon his Neck with your Right-hand, till he has brought down his Noſe, and then immediately give him all his Bridle; this is the ſureſt Method to bring him into the Hand.

To compel a Horſe to ſtop upon his Haunches, nothing is ſo efficacious as Ground that is a little ſloping; this is of ſervice to exerciſe ſuch Horſes upon as are naturally too looſe in their Paces, who are heavy and apt to abandon themſelves upon the Hand, by this means they become light before; you muſt nevertheleſs examine if his Feet, his Loins, his Shoulders and Legs are ſufficiently able to bear it, for otherwiſe your Horſe would ſoon be ſpoil'd: The whole therefore depends in this Caſe, as in all others, upon the Sagacity and Experience of the Horſeman.

When a Horſeman puts his Horſe to the Stop, in ſuch a Place as I have mention'd, he ſhould put the Streſs of his Aids rather in his Thighs and Knees, than in his Stirrups; one of the moſt trying Leſſons a Horſe can be put to, is to ſtop him, and make him go backwards up Hill; therefore upon theſe Occaſions you muſt eaſe the fore Part of the Horſe as much as you can, and throw your whole Weight upon the hinder.

We have already ſaid, that there are ſome Horſes, which from Weakneſs in their Make, can never be brought to form a juſt and beautiful Stop. There are others likewiſe, who are apt to ſtop too ſuddenly and ſhort upon their Shoulders, tho' otherwiſe naturally too much raiſed before, and too light. Theſe employ all their Power in order to ſtop all at once, in hopes either of putting an end to the Pain they feel, from the Rudeneſs of the Stop; or elſe perhaps that ſome Defect of Sight makes them apprehend they are near ſomething that they fear, for almoſt all Horſes, blind of one Eye, or of both, ſtop with the greateſt Readineſs: take care never to make this ſort of Horſes go backward; on the contrary, ſtop them ſlowly and by degrees, in order to embolden them, remembring never to force, or keep them in too great a degree of Subjection.

I HAVE thus ſhewn, that a Stop that is made with Eaſe, Steadineſs, and according to the Rules, will contribute a great deal towards putting a Horſe upon his Haunches, and giving him that firm, equal, and light Apuy, which we always deſire to gain; becauſe a juſt Stop makes a Horſe bend and ſink his hinder Parts; I have made it likewiſe appear, that a ſudden and ill-executed Stop raiſes the fore Parts too much, ſtiffens the Hocks, and rather takes a Horſe off his Haunches, than ſets him upon them. Let us now proceed to the Leſſon of teaching a Horſe to go backward.

CHAP. VI.

Of teaching a Horſe to go backward.

THE Action of a Horſe, when he goes backward, is to have always one of his hinder Legs under his Belly, to puſh his Croupe backward, to bend his Haunches, and to reſt and ballance himſelf, one time on one Leg, one on the other; this Leſſon is very efficacious to lighten a Horſe, to ſettle him in the Hand, to make him ready to advance and go forward, and to prepare him to put himſelf together, and ſit down upon his Haunches.

IT ſhould not however be practiſed, till the Horſe has been well laid out and worked in the Trot, and his Limbs are become ſupple; becauſe, till he is arrived to this Point, you ſhould not begin to unite or put him together: Care muſt be taken, that this Action of going backward be juſt, and that in performing it, the Horſe keeps his Head ſteady, fixt, and in a right Place; that his Body be truſſed or gathered up, as it were, under him; that his Feet be even; that he be not upon his Shoulders, but on the contrary, on his Haunches; for if he ſhould be falſe as to any of theſe Particulars, this Leſſon, very far from putting him together, would have the contrary Effect, and diſ-unite him.

IN order that a Horſe may be able to execute what is required of him, he muſt firſt comprehend what it is that is

aſked of him, and for this Purpoſe the Horſeman ſhould make his Leſſons ſhort, and demand but little at a Time; begin then to make him go backward, when he is arrived far enough to underſtand what you expect him to do; but at firſt be contented with a little, it is ſufficient if he underſtands what you want.

THERE are Horſes, who can go backward, not only with great Eaſe, but do it even with the Exactneſs of Horſes that are perfectly dreſt; if you examine theſe Horſes, you will find that all the Parts of their Body are exactly proportioned; they have Strength, and Nature herſelf has taught them to unite themſelves; but there are others, who can't go backwards without great Difficulty; theſe are weak in the Back, or otherwiſe imperfect in their Make; don't demand too much of theſe, work them with caution, for Rigour with ſuch Horſes, is never ſucceſsful.

THERE are another ſort of Horſes, who never can be reconciled to Subjection; whenever you try to make them go backward, they fix their fore Feet faſt upon the Ground, and *arm* themſelves; in this Caſe you muſt endeavour to win them, as it were inſenſibly, and by degrees. For this Purpoſe, raiſe your hand a little, remove it from your Body, at the ſame time ſhake your Reins, and you will find that by degrees you will accuſtom your Horſe to obey; but remember at the ſame time, that you would have a leſs ſhare of Reaſon, than the Animal you undertake to dreſs, were you to expect to reduce him to Obedience all at once; your Horſe anſwering to the Reins which you ſhake, will move

perhaps only one of his fore Feet, leaving the other advanced; this Poſture without doubt is defective, becauſe he is diſ-united; but as Perfection can't be gained at once, Patience and gentle Uſage are the only certain Methods of bringing your Horſe to perform what you want. There are others, who when they go backward, do it with Fury and Impatience; theſe you ſhould correct briſkly, and ſupport lightly with your Legs, while they go backward. There are another ſort, who work their lower Jaw about as if they wanted to catch hold of the Bit, who bear upon the Hand, and endeavour to force it; to ſuch Horſes you muſt keep your Hand extremely low, and your Reins exactly even, diſtribute equally the Power of each, by rounding your Wriſt, and keeping your Nails exacty oppoſite your Body.

After having made your Horſe go backward, let him advance two or three Steps, if he obeys the Hand readily.—This will take off any Diſlike or Fear, he may entertain from the Conſtraint of going backward; if he forces the Hand in going backward, theſe three Steps forward will contribute to bring him into it again; and laſtly, they prevent any Vice, that this Leſſon might otherwiſe produce.

After having advanced three Steps, let him ſtop, and turn him; you will by theſe means ſupport him, and take him off from any ill Deſigns, which the Treatment you are obliged to obſerve towards him, in order to make him ſtop and go backward with Preciſion and Order, might otherwiſe give riſe to.—After having turned him, make

him go backward, you will prevent his having too great Deſire of going too ſoon from the Place where he ſtopp'd, as well as from that to which he turned.

The Moment the Stop is made, give him his Bridle; by ſtopping you have augmented the Degree of the Apuy in the Horſe's Mouth; you muſt increaſe it ſtill more, in order to make him go backwards; hence a hard Hand and bad Mouth.

This Reaſoning is plain, and theſe Principles are true; notwithſtanding which, there are few Horſemen who attend to it, either becauſe they never think and reflect, or elſe that the Force of bad Habits overcomes them.

This Leſſon, if well weigh'd and given properly, is a neceſſary and certain Method of teaching Horſes to make a good Stop, of rendering them light and obedient when they pull or are beyond the Degree of what is call'd *full in the Hand*.—But if given improperly, or if too often repeated, it then grows to be a Habit, and a Habit is no Correction. Never practiſe it long with Horſes who are hot, and who have hard Mouths, their Impatience and Heat, join'd to Habit and Cuſtom, would prevent them from knowing the Cauſe, and feeling the Effects. It is the ſame with thoſe who have ſhort Fore-hands; for as they are generally thick-ſhoulder'd and heavy, the Difficulty they feel to collect themſelves upon their Haunches, naturally diſpoſes them to preſs the Branches of the Bit againſt their Cheſt, by which means this Leſſon becomes quite ineffectual.

CHAP. VII.

Of the uniting or putting a Horſe together.

THE End which the Horſeman propoſes to attain by his Art, is to give to the Horſes, which he undertakes, the *Union*, without which, no Horſe can be ſaid to be perfectly dreſt; every one allows that the whole of the Art depends upon this, yet few People reaſon or act from Principles and Theory, but truſt entirely to Practice; hence it follows, that they muſt work upon Foundations falſe and uncertain, and ſo thick is the Darkneſs in which they wander, that it is difficult to find any one who is able to define this Term of *uniting* or *putting* a Horſe *together*, which is yet ſo conſtantly in the Mouth of every Body; I will undertake, however, to give a clear and diſtinct Idea of it; and for that Purpoſe ſhall treat it with Order and Method.

THE uniting then or putting together, is the Action by which a Horſe draws together and aſſembles the Parts of his Body, and his Strength, in diſtributing it equally upon his four Legs, and in re-uniting or drawing them together, as we do ourſelves, when we are going to jump, or perform any other Action which demands Strength and Agility. This Poſture alone is ſufficient to ſettle and place the Head of the Animal, to lighten and render his Shoulders and Legs active, which from the Structure of his Body, ſupport and govern

govern the greater Part of his Weight; being then by theſe means made ſteady, and his Head well placed, you will perceive in every Motion that he makes, a ſurprizing Correſpondence of the Parts with the whole. I ſay, that from the natural Structure of a Horſe's Body, his Legs and Shoulders ſupport the greateſt Part of his Weight, in reality his Croupe or Haunches carry nothing but his Tail, while his fore Legs, being perpendicular, are loaded with the Head, Neck, and Shoulders; ſo that, let the Animal be ever ſo well made, ever ſo well proportioned, his fore Part, either when he is in Motion, or in a State of Reſt, is always employed, and conſequently in want of the Aſſiſtance of Art to eaſe it; and in this conſiſts the *Union* or putting together, which by putting the Horſe upon his Haunches, counterballances and relieves his fore Part.

The *Union* not only helps and relieves the Part of the Horſe that is the weakeſt, but it is ſo neceſſary to every Horſe, that no Horſe that is diſ-united can go freely, he can neither Leap nor Gallop with Agility and Lightneſs, nor run without being in manifeſt Danger of falling and pitching himſelf headlong, becauſe his Motions have no Harmony, no Agreement one with another. It is allowed, that Nature has given to every Horſe a certain Equilibre, by which he ſupports and regulates himſelf in all his Motions; we know that his Body is ſupported by his four Legs, and that his four Legs have a Motion, which his Body muſt of neceſſity follow; but yet this natural Equilibre is not ſufficient. All Men can walk, they are ſupported on two Legs, notwithſtanding this we make a great Difference between that Perſon

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to whom proper Exercises have taught the free Use of hi Limbs, and him whose Carriage is unimproved by Art, and consequently heavy and aukward.

'Tis just the same with respect to a Horse; we must have recourse to Art to unfold the natural Powers that lay hid and are shut up in him, if we mean he should make a proper Use of the Limbs which Nature has given him; the Use of which can be discover'd and made familiar to him no other way than by working him upon true and just Principles.

The Trot is very efficacious to bring a Horse to this Union so important, and so necessary; I speak of the Trot, in which he is supported and kept together, and suppled at the same time; this compels the Horse to put himself together: in effect, the Trot in which a Horse is well supported partakes of a quick and violent Motion: It forces a Horse to collect and unite all his Strength, because it is impossible that a Horse that is kept together, should at the same time abandon and fling himself forward. I explain myself thus.—In order to support your Horse in his Trot, the Horseman should hold his Hand near his Body, keeping his Horse together a little, and have his Legs near his Sides. The Effect of the Hand is to confine and raise the fore Parts of the Horse; the Effect of the Legs is to push and drive forward the hinder Parts: Now if the fore Parts are kept back or confin'd, and the hinder Parts are driven forward, the Horse in a quick Motion, such as the Trot, must of necessity sit down upon his Haunches, and unite and put himself together.

For

For the ſame Reaſon making your Horſe launch out vigorouſly in his Trot, and quickening his Cadence from time to time, putting him to make Peſades, ſtopping him and making him go backward, will all contribute towards his acquiring the Union.—I would define his going off readily, or all at once, not to be a violent and precipitate Manner of Running, but only to conſiſt in the Horſe's being a little animated, and going ſomewhat faſter than the ordinary Time of his Pace.—Your Horſe trots, preſs him a little; in the Inſtant that he redoubles and quickens his Action, moderate and ſhorten, if I may ſo ſay, the Hurry of his Pace; the more then that he preſſes to go forward, the more will his being check'd and confin'd tend to unite his Limbs, and the *Union* will owe its Birth to oppoſite Cauſes; that is to ſay, on one hand to the Ardour of the Horſe who preſſes to go forward, and to the Diligence and Attention of the Horſeman on the other, who, by holding him in, ſlackens the Pace, and raiſes the Fore-parts of the Creature, and at the ſame time diſtributes his Strength equally to all his Limbs. The Action of a Horſe, when going backward, is directly oppoſite to his abandoning himſelf upon his Shoulders; by this you compel him to put himſelf upon his Haunches: this Leſſon is by ſo much therefore the more effectual, as that the Cauſe of a Horſe's being diſ-united, is often owing to the Pain he feels in bending his Haunches.

The Peſades have no leſs Effect, eſpecially upon Horſes that are clumſy and heavy ſhoulder'd; becauſe they teach them to uſe them, and to raiſe them; and when they raiſe them

up, it follows of neceſſity that all their Weight muſt be thrown upon their Haunches. A light and gentle Hand then, and the Aids of the Legs judiciouſly managed, are capable to give a Horſe the *Union*; but it is not ſo clear at what time we ought to begin to put a Horſe upon his Haunches. Is it not neceſſary before we do this, that the Horſe ſhould have his Shoulders entirely ſuppled? It is evident, that a Horſe can never ſupport himſelf upon his Haunches, unleſs his Fore-part be lightened; let us ſee then by what means we may hope to acquire this Suppleneſs, the only Source of light and free Action. Nothing can ſupple more the Shoulders than the Working a Horſe upon large Circles.—Walk him firſt round the Circle, in order to make him know his Ground; afterwards try to draw his Head *in*, or towards the Center, by means of your inner Rein and inner Leg. For inſtance,—I work my Horſe upon a Circle, and I go to the Right by pulling the right Rein; I bring in his outward Shoulder by the means of the left Rein, and ſupport him at the ſame time with my inner Leg; thus the Horſe has, if I may ſo ſay, his Head *in*, or towards the Center, although the Croupe is at Liberty. The right Leg croſſes over the left Leg, and the right Shoulder is ſuppled, while the left Leg ſupports the whole Weight of the Horſe in the Action: In working him to the left Hand, and following the ſame Method, the left Shoulder ſupples, and the right is preſſed and confined. This Leſſon, which tends not only to ſupple the Shoulders, but likewiſe to give an Apuy, being well comprehended by the Horſe, I lead him along the Side of the Wall,—having placed his Head, I make uſe of the inner Rein, which draws

draws in his Head, and I bring in his outward Shoulder by means of the other Rein: In this Poſture, I ſupport him with my inner Leg, and he goes along the Wall, his Croupe being out and at liberty, and his inner Leg paſſing over and croſſing his outward Leg at every Step he makes.—By this, I ſupple his Neck, I ſupple his Shoulders, I work his Haunches, and I teach the Horſe to know the Heels. I ſay, that the Haunches are worked, though his Croupe is at liberty, becauſe it is from the Fore-parts only, that a Horſe can be upon his Haunches.

In effect, after having placed his Head, draw it *in*, and you will lengthen his Croupe, you raiſe him higher before than behind, his Legs come under his Belly, and conſequently he bends his Haunches. It is the ſame as when he comes down Hill, his Croupe, being higher than his Fore-parts, is puſhed under him, and the Horſe is upon his Haunches; ſince it is evident that the Hinder ſupport all the Fore-parts, therefore in going along the Side of the Wall, by the means of the inner Rein, I put together and unite my Horſe.

Behold then, in ſhort, the moſt certain Methods of enabling yourſelf to give to a Horſe this *Union*, this Freedom and Eaſe, by which learning how to ballance his Weight equally and with Art, and diſtributing his Strength with Exactneſs to all his Limbs, he becomes able to undertake and execute with Juſtneſs and Grace, whatever the Horſeman demands of him, conformable to his Strength and Diſpoſition.

CHAP. VIII.

Of the Pillars.

IT is the ſame with reſpect to the Pillars, as with all other Leſſons which you muſt teach a Horſe, in order to make him perfect in his Air. Excellent in itſelf, it becomes pernicious and deſtructive under the Direction of the Ignorant, and is not only capable to diſhearten any Horſe, but to ſtrain and ruin him entirely.

THE Pillar partly owes its Origin to the famous *Pignatelli* *. Meſſ. *de la Broue* and *Pluvinel*, who were his Scholars, brought it firſt into *France*; the firſt indeed made little uſe of it, and ſeem'd to be very well appriz'd of its Inconveniencies and Dangers; as for the other, one may ſay, that he knew not a better or ſhorter Method of dreſſing and adjuſting a Horſe. In effect, according to his Notions, working a Horſe round a ſingle Pillar could never fail of ſetting him upon his Haunches, making him advance, ſuppling and teaching him to turn roundly and exactly; and by putting him between two Pillars, provided he had Vigour, he was taught to obey the Heels readily, to unite himſelf, and acquire in a ſhorter time a good Apuy in making Curvets. If he wanted to ſettle his Horſe's Head in a ſhort time, the Pillars were very efficacious. He tied the Horſe between them to the Cords of the Snaffle which he had in his Mouth, inſtead of the Bridle. There he work'd his Horſe without

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* He liv'd at *Naples*, and was the moſt eminent Horſeman of his Time.

a Saddle, and maintain'd, that if the Horſe toſſed or ſhook his Head, bore too much, or too little upon his Bridle, he puniſh'd himſelf in ſuch a manner, that (as he imagin'd) the Horſe was compell'd to put himſelf upon his Haunches, and to take a good Apuy; eſpecially as the Fear of the Chambriere or Whip, always ready behind him, kept him in awe. The Horſe was often taken out of the two Pillars, in order to be put to the ſingle Pillar, with a Cord tied to the Banquet of the Bit as a falſe Rein; here he was work'd by being made to riſe before, and driven round the Pillar, with a deſign and in hopes of making him ſtep out and embrace, or cover well the Ground he went round, as well as to give him Reſolution in his Work, and to cure him of Dullneſs and Sloth, if he had it in his Temper. We don't know whether Mr. *Pluvinel* deſigned any real Advantages from this Method or no; but be that as it will, it prevails no longer among us.—It muſt be owned, that the two Pillars of his inventing are ſtill preſerved, and that no Manage is without them; but at leaſt we have ſuppreſs'd the ſingle Pillar, which ſerves only to fatigue and harraſs a Horſe: Learn never to put a Horſe between the two Pillars till he is well ſuppled, and you have given him the firſt Principles of the *Union* between the Legs, which are the natural Pillars that every Horſeman ſhould employ. We muſt take care to work the Horſe with great Prudence at firſt, and as gently as poſſible; for a Horſe being in this Leſſon very much confined and forced, and not able to eſcape, nor to go forward nor backward, he oftentimes grows quite furious, and abandons himſelf to every Motion that Rage and Reſentment can ſuggeſt. Begin then this Leſſon in the plaineſt

Manner, contenting yourſelf with only making him go from ſide to ſide, by means of the Switch, or from fear of the Chambriere. At the End of ſome Days, the Horſe, thus become obedient, and accuſtomed to the Subjection of the Pillars; try to make him inſenſibly go into the Cords, which when he will do readily, endeavour to get a Step or two exact and in *time* of the *Paſſage* or *Piaffer*.

If he offers to preſent himſelf to it, be it never ſo little, make him leave off, encourage him, and ſend him to the Stable; augment thus your Leſſons by degrees, and examine and endeavour to diſcover to what his Diſpoſition turns, that you may cultivate and improve it. The worſt Effect of the Pillars is the Hazard you run of entirely ruining the Hocks of your Horſe, if you don't diſtinguiſh very exactly between thoſe Parts and the Haunches. Many People think that when the Horſe goes into the Cords, he is of conſequence upon his Haunches; but they don't remark, that often the Horſe only bends his Hocks, and that his Hocks pain him by ſo much the more, as his hinder Feet are not in their due Equilibre.

The Fore-legs of a Horſe are made like thoſe of a Man, the Knees are before or *without*, the Hinder-legs are ſhaped like our Arms, he bends his Hocks as we do our Elbows; therefore if he riſes before very high, he muſt ſtretch and ſtiffen his Hocks, and conſequently can never be ſeated upon his Haunches; to be upon them, the Horſe muſt bend and bring them under him, becauſe the more his Hinder-legs are brought under him, the more his Hinder-

feet are in the neceſſary Point of Gravity, to ſupport all the Weight of his Body, which is in the Air, in a juſt Equilibre.—Theſe Remarks are ſufficient to evince the Inconveniencies that may ariſe from the Pillars; never quit ſight of theſe Principles, you will find by adhering to them, the Horſe that is dreſt according to their Tenour, will be a Proof of the real Advantages that you may draw from a Leſſon, which never does harm, but when occaſioned by the Imprudence or Ignorance of thoſe who give it.

CHAP.

CHAP. IX.

Of Aids and Corrections.

AN Aid may be termed whatever aſſiſts or directs a Horſe, and whatever enables him to execute what we put him to do.—Corrections are whatever Methods we uſe to awe and puniſh him, whenever he diſobeys: Aids therefore are to prevent, and Corrections to puniſh, whatever Fault he may commit.

THE Aids are various, and are to be given in different Manners, upon different Occaſions, they are only meant to acccompany the Eaſe and Smoothneſs of the Horſe in his Air, and to form and maintain the Juſtneſs of it; for this Reaſon they ought to be delicate, fine, ſmooth, and ſteady, and proportioned to the Senſibility or Feeling of the Horſe; for if they are harſh and rude, very far from Aiding, they would throw the Horſe into Diſorder, or elſe occaſion his Manage to be falſe, his Time broken, conſtrained, and diſagreeable.

CORRECTIONS are of two Sorts; you may puniſh your Horſe with the Spurs, the Switch, or Chambriere; you may puniſh him by keeping him in a greater Degree of Subjection; but in all theſe Caſes, a real Horſeman will endeavour rather to work upon the Underſtanding of the Creature, than upon the different Parts of his Body. A

Horſe

Horſe has Imagination, Memory and Judgment; work upon theſe three Faculties, and you will be moſt likely to ſucceed. In reality, the Corrections which reduce a Horſe to the greateſt Obedience, and which diſhearten him the leaſt, are ſuch as are not ſevere, but ſuch as conſiſt in oppoſing his Will and Humour, by reſtraining and putting him to do directly the contrary. — If your Horſe don't advance or go off readily, or if he is ſluggiſh, make him go ſideways, ſometimes to one hand, ſometimes to the other, and drive him forward; and ſo alternatively.—If he goes forward too faſt, being extremely quick of feeling, moderate your Aids, and make him go backwards ſome Steps; if he preſſes forward with Hurry and Violence, make him go backward a great deal.—If he is diſorderly and turbulent, walk him ſtrait forward, with his Head *in* and Croupe *out*; theſe ſorts of Corrections have great Influence upon moſt Horſes. It is true, that there are ſome of ſo bad and rebellious Diſpoſitions, which availing themſelves of their Memory to falſify their Leſſons, require ſharp Correction, and upon whom gentle Puniſhment would have no Effect; but in uſing Severity to ſuch Horſes, great Prudence and Management are neceſſary. The Character of a Horſeman is to work with Deſign, and to execute with Method and Order; he ſhould have more Forbearance, more Experience, and more Sagacity than moſt People are poſſeſſed of.

The Spurs, when uſed by a knowing and able Horſeman, are of great Service; but when uſed improperly, nothing ſo ſoon makes a Horſe abject and jadiſh. Given properly,

they awe and correct the Animal; given unduly, they make him reſtive and vicious, and are even capable of Diſcouraging a dreſt Horſe, and giving him a Diſguſt to the Manage; don't be too haſty therefore to correct your Horſe with them.

Be patient; if your Horſe deſerves Puniſhment, puniſh him ſmartly, but ſeldom; for beſides your habituating him to Blows, till he ceaſes to mind them, you will aſtoniſh and confound him, and be more likely to make him rebel, than to bring him to the Point you aim at. To give your Horſe both Spurs properly, you muſt change the Poſture of your Legs, and bending your Knee, ſtrike him with them at once as quick and firmly as you can. A Stroke of the Spurs wrongly given is no Puniſhment; it rather hardens the Horſe againſt them, teaches him to ſhake and friſk about his Tail, and often to return the Blow with a Kick. Take care never to open your Thighs and Legs in order to give both Spurs, for beſides that the Blow would not be at all ſtronger for being given in this Manner, you would by this means loſe the Time in which you ought to give it, and the Horſe would rather be alarmed at the Motion you make in order to give the Blow, than puniſhed by it when he felt it; and thence your Action becoming irregular, could never produce a good Effect.

The Chambriere is uſed as a Correction, it ought however to be uſed with Diſcretion; we will ſuppoſe it to be in able Hands, and forbear to ſay more about it. As for the Switch, it is ſo ſeldom made uſe of to puniſh a Horſe,

that I ſhall not ſpeak of it, till I come to treat of the Aids.

By what has been ſaid of Corrections, it is apparent, that the Horſeman works not only upon the Horſe's Underſtanding, but even upon his Senſe of Feeling.

A Horse has three Senſes upon which we may work, Hearing, Feeling and Seeing. The Touch is that Senſe, by which we are enabled to make him very quick and delicate, and when he is once brought to underſtand the Aids which operate upon this Senſe, he will be able to anſwer to all that you can put him to.

Though the Senſes of Hearing and Sight are good in themſelves, they are yet apt to give a Horſe a Habit of Working by Rote and of himſelf, which is bad and dangerous. The Aids which are employed upon the Touch or Feeling, are thoſe of the Legs, of the Hand, and of the Switch. Thoſe which influence the Sight, proceed from the Switch; thoſe which affect the Sight and Hearing both, are derived from the Switch and the Horſeman's Tongue.

The Switch ought neither to be long nor ſhort, from three to four Feet or thereabouts is a ſufficient Length; you can give your Aids more gracefully with a ſhort than a long one. In a Manage, it is generally held on the contrary Hand to which the Horſe is going; or elſe it is held up high at every Change of Hand: By holding the Switch, the Horſeman learns to carry his Sword in his Hand with Eaſe

and Grace, and to manage his Horſe without being encumber'd by it. To aid with the Switch, you muſt hold it in your Hand, in ſuch a manner that the Point of it be turned towards the Horſe's Croupe, this is the moſt convenient and eaſy Manner; that of aiding with it, not over the Shoulder, but over the Bending of your Arm, by removing your left Arm from your Body, and keeping it a little bent, ſo as to make the End of the Switch fall upon the Middle of the Horſe's Back, is very difficult to execute.

Shaking the Switch backward and forward to animate the Horſe with the Sound, is a graceful Aid; but till a Horſe is accuſtom'd to it, it is apt to drive him forward too much.

In caſe your Horſe is too light and nimble with his Croupe, you muſt aid before only with the Switch; if he bends or ſinks his Croupe, or toſſes it about without kicking out, you muſt aid juſt at the Setting on of the Tail.—If you would have him make Croupades, give him the Switch a little above the Hocks.

To aid with your Tongue, you muſt turn it upward againſt the Palate of the Mouth, ſhut your Teeth, and then remove it from your Palate; the Noiſe it makes is admirable to encourage a Horſe, to quicken and put him together; but you muſt not uſe it continually, for ſo, inſtead of animating your Horſe, it would ſerve only to lull him. —There are People who when they work their Horſes, whiſtle and make uſe of their Voices; theſe Aids are ridiculous, we ſhould leave theſe Habits to Grooms and Coachmen,

men, and know that Crys and Threats are uſeleſs.—The Senſe of hearing can ſerve at the moſt only to confound and ſurprize a Horſe, and you will never give him Exactneſs and Senſibility by ſurprizing him.—The ſame may be ſaid of the Sight; whatever ſtrikes this Senſe, operates likewiſe upon the Memory, and this Method ſeldom produces a good Effect; for you ought to know how important it is to vary the Order of your Leſſons, and the Places where you give them; ſince it is certain, that a Horſe who is always work'd in the ſame Place, works by rote, and attends no longer to the Aids of the Hand and Heels.—It is the ſame with hot and angry Horſes, whoſe Memory is ſo exact, and who are ſo ready to be diſorder'd and put out of Humour, that if the leaſt thing comes in their Way during their Leſſon, they no longer think of what they were about: The way of dealing with theſe Horſes, is to work them with Lunettes on their Eyes; but it muſt be remembered, that this Method would be dangerous with Horſes which are very impatient, hot, and averſe to all Subjection, and ſo ſenſible to the Aids, as to grow deſperate to ſuch a degree, as to break through all Reſtraint, and run away headlong; it is therefore unſafe with theſe Horſes, becauſe they could not be more blinded even with the Lunettes, than they are when poſſeſſed with this Madneſs, which ſo blinds them, that they no longer fear the moſt apparent Dangers.

Having ſaid thus much of the Aids which operate upon the Touch, Hearing and Sight, we muſt now confine ourſelves to diſcourſe upon thoſe, which regard the Touch only; for as it has been already ſaid, theſe only are the Aids

by which a Horſe can be dreſt, becauſe it is only by the Hand and Heel that he can be adjuſted.

The Horſeman's Legs, by being kept near the Horſe's Sides, ſerve not only to embelliſh his Seat, but without keeping them in this Poſture, he never will be able to give his Aids juſtly.—To explain this: If the Motion of my Leg is made at a diſtance from the Horſe, it is rather a Correction than an Aid, and alarms and diſorders the Horſe; on the contrary, if my Leg is near the Part that is moſt ſenſible, the Horſe may be aided, advertiſed of his Fault, and even puniſhed, in much leſs time, and conſequently by this means kept in a much greater Degree of Obedience.—The Legs furniſh us with four Sorts of Aids, the Inſide of the Knees, the Calfs, pinching delicately with the Spurs, and preſſing ſtrongly upon the Stirrups. The eſſential Article in dreſſing a Horſe, is to make known the Gradation of theſe ſeveral Aids, which I will explain. The Aid of the Inſide of the Knees is given, by cloſing and ſqueezing your Knees, in ſuch a manner, that you feel them preſs and graſp your Horſe extremely. You aid with the Calfs of your Legs, by bending your Knees, ſo as to bring your Calfs ſo cloſe as to touch the Horſe with them.

The Aid of Pinching with the Spurs, is performed in the ſame manner, by bending your Knees, and touching with the Spurs the Hair of the Horſe, without piercing the Skin. The laſt Aid, which is only proper for very ſenſible and delicate Horſes, conſiſts in ſtretching down your Legs, and preſſing firm upon the Stirrups.

The ſtrongeſt Aid is that of pinching with the Spur; the next in degree, is applying the Calf of the Leg; preſſing with the Knees is the third, and leaning upon the Stirrup is the laſt and leaſt; but if theſe Aids are given injudiciouſly, they will have no Effect. They muſt accompany and keep Pace with the Hand; for it is the juſt Correſpondence between the Heel and Hand, in which the Truth and Delicacy of the Art conſiſts; and without this Agreement there can be no riding.

It is the Foundation of all Juſtneſs; it conſtitutes and directs the Cadence, Meaſure and Harmony of all the Airs; it is the Soul of Delicacy, Brilliancy and Truth in riding; and as a Perſon who plays upon a muſical Inſtrument adapts and ſuits his two Hands equally to the Inſtrument, ſo the Man who works a Horſe ought to make his Hands and Legs accord exactly together. I ſay his Hands and Legs ſhould accord and anſwer one to the other with the ſtricteſt Exactneſs, becauſe the niceſt and moſt ſubtle Effects of the Bridle proceed entirely from this Agreement; and however fine and nice a Touch a Horſeman may be endued with, if the Times of aiding with the Legs are broken and imperfect, he never can have a good Hand; becauſe it is evident that a good Hand is not the Offspring only of a firm and good Seat, but owing likewiſe to the Proportion and Harmony of all the Aids together. I underſtand by the Harmony and Agreement of the Aids, the Art of knowing how to ſeize the Moment in which they are to be given, and of giving them equally and in a due Degree, as well as of meaſuring and com-

comparing the Action of the Hand and Legs together; by which both theſe Parts being made to act together, and in time, will create and call out, as it were, thoſe Cadences and Equalities of Time, of which the fineſt Airs are compos'd; Meaſures and Cadences which it is not poſſible to deſcribe, but which every Horſeman ought to comprehend, attend to, and feel. If I want to make my Horſe go forward, I yield my Hand to him, and at the ſame time cloſe my Legs; the Hand ceaſing to confine, and the Legs driving on his hinder Parts, the Horſe obeys. I have a mind to ſtop him, I hold him in, and approach my Legs to his Sides gently, in order to proportion my Aids to what I aſk him to do; for I would not have it felt more than juſt to make him ſtop upon his Haunches.

I WANT to turn him to the Left, I carry my Hand to the Left, and ſupport him at the ſame time; that is to ſay, I approach my Left-leg, my Hand then guides the Horſe to the Left, and my Leg, which operates at the ſame time, helps him to turn; becauſe by driving his Croupe to the Right, his Shoulder is enabled to turn with more Eaſe. I want to go to the Right, I carry my Hand to the Right, and I ſupport him with my Right-hand, my Leg determining his Croupe to the Left, facilitates the Action of the Shoulder which my Hand had turned to the Right.

I WOULD make a Change to the Right, my Left-rein directs the Horſe, and my Left-leg at the ſame time confines his Croupe, ſo that it can't eſcape, but muſt follow the Shoulders.

Shoulders.—I would change Hands again to the Left, my Right-rein then guides the Horſe, and my Right-leg does juſt the ſame as my Left-leg did in going to the Right.—I undertake to work the Shoulder and Croupe at the ſame time; for this Purpoſe I carry my Hand *out*.—The inner Rein acts, and the outward Leg of the Horſe is preſs'd, either by this Rein, or by my outward Leg, ſo that the outward Rein operates upon the Shoulder, and the inner Rein with my outward Leg directs the Croupe.—I put my Horſe to Curvets.—I aid him with my outward Rein, and if he is not enough upon his Haunches, my Legs, accompanied with the inner Rein, aid me to put him more upon them; if he turns his Croupe out, I aid and ſupport him with my outward Leg; if he flings it in too much, I confine him with my inner Leg.

I PUT him to make Curvets ſideways, my outward Rein brings his outward Shoulder in, becauſe the outward Shoulder being brought in, his Croupe is left at liberty; but if I have occaſion I uſe my inner Rein, and if his Croupe is not ſufficiently confin'd, I ſupport it with my outward Leg.—Again, I put him to make Curvets backwards, I uſe then my outward Rein, and keep my Hand near my Body. At each Cadence that the Horſe makes, I make him feel a *Time*; one, and every time he comes to the Ground, I receive and catch him as it were in my Hand; but theſe *Times* ought not to be diſtant above an Inch or two at the moſt; I then eaſe my Legs to him, which nevertheleſs I approach inſenſibly every time he riſes. Thus by making my Hands and

Legs act together, I learn not only to work a Horſe with Juſtneſs and Preciſion, but even to dreſs him to all the Airs; which I ſhall ſpeak of diſtinctly and more at large.

As to the reſt, be it remember'd, that it is not alone ſufficient to know how to unite your Aids, and to proportion them, as well as the Corrections, to the Motions and the Faults in the Horſe's Air, which you would remedy; but whenever you are to make uſe of them, you muſt conſider likewiſe if they are ſuitable and adapted to the Nature of the Horſe; for otherwiſe they will not only prove ineffectual, but be the Occaſion even of many Diſorders.

CHAP.

CHAP. X.

Of the Paſſage.

THE Paſſage is the Key which opens to us all the Juſtneſs of the Art of riding, and is the only Means of adjuſting and regulating Horſes in all ſorts of Airs; becauſe in this Action you may work them ſlowly, and teach them all the Knowledge of the Leg and Hand, as it were inſenſibly, and without running any riſque of diſguſting them, ſo as to make them rebel.—There are many ſorts of the Paſſage: In that which is derived from the Trot, the Action of the Horſe's Legs is the ſame as in the Trot; the Paſſage is only diſtinguiſh'd from the Trot, which is the Foundation of it, by the extreme Union of the Horſe, and by his keeping his Legs longer in the Air, and lifting them both equally high, and being neither ſo quick nor violent as in the Action of the Trot.

In the Paſſage which is founded on the Walk, the Action of the Horſe is the ſame as in the Trot, and of conſequence the ſame as in the Walk; with this Difference, that the Horſe lifts his Fore-feet a good deal higher than his Hind-feet, that he *marks* a certain Time or Interval ſufficiently long between the Motion of each Leg; his Action being much more together and ſhort, and more diſtinct and ſlow than the ordinary Walk, and not ſo extended as in the Trot, in ſuch a manner that he is, as it were, kept together and ſupported under himſelf.

Lastly, there is another ſort of Paſſage to which the Trot likewiſe gives birth, and in which the Action is ſo quick, ſo diligent, and ſo ſupported, that the Horſe ſeems not to advance, but to work upon the ſame Spot of Ground. The *Spaniards* call the Horſes who make this ſort of Paſſage *Piſſadores*. This ſort of Horſes have not their Action ſo high and ſtrong as the other, it being too quick and ſudden; but almoſt all Horſes which are inclin'd to this ſort of Paſſage, are generally endowed with a great Share of Gentleneſs and Activity.

No Horſe ſhould be put to the Paſſage till he has been well trotted out, is ſupple, and has acquir'd ſome Knowledge of the *Union*.—If he has not been well trotted, and by that means taught to go forward readily, his Action, when put to the Paſſage, being ſhorten'd and retain'd, you would run the riſque of his becoming *reſtive* and *ramingue*; and was he utterly unacquainted with the Union, the Paſſage requiring that he ſhould be very much together, he would not be able to bear it; ſo that finding himſelf preſs'd and forced on one hand, and being incapable of obeying on the other, he would reſiſt and defend himſelf.

There are ſome People, who obſerving a Horſe to have Strength and Agility, and naturally diſpoſed to unite himſelf, endeavour to get from him ſome *Times* of the Paſſage.—They ſucceed in their Attempt, and immediately conclude that they can paſſage their Horſe whenever they will, and ſo preſs him to it, before he has been ſufficiently ſuppled and taught to go forward readily, and without retaining himſelf.

—Hence

—Hence ariſe all the Diſorders into which Horſes plunge themſelves, which, if they had been properly managed at firſt, would have been innocent of all Vice.—Farther, you ought to ſtudy well the Nature of every Horſe; you will diſcover of what Temper he is from the firſt Moment you ſee him paſſage, and to what he is moſt inclin'd by Nature.

If he has any Seeds of the *Ramingue* in him, his Action will be ſhort and *together*; but it will be retain'd and loitering, the Horſe craving the Aids, and only advancing in proportion as the Rider gives them, and drives him forward.—If he is light and active, quick of Feeling, and willing, his Action will be free and diligent, and you will perceive that he takes a Pleaſure to work of himſelf, without expecting the Aids.—If he be of a hot and fiery Nature, his Actions will be quick and ſudden, and will ſhew that he is angry and impatient of the Subjection. If he wants Inclination and Will, he will be unquiet, he will croſs his Legs, and his Actions will be perplex'd. If he is fiery, and heavy at the ſame time, his Action will be all upon the Hand. If beſides this, he has but little Strength, he will abandon himſelf entirely upon the *Apuy*. Laſtly, if he is cold and ſluggiſh in his Nature, his Motion will be unactive and dead; and even when he is enliven'd by good Leſſons, you will always be able to diſcover his Temper by ſeeing the Aids, which the Rider is oblig'd to give him from time to time, to hinder him from ſlackening or ſtopping the *Cadence* of his Paſſage.

Having acquir'd a thorough Knowledge of your Horſe's Character, you ſhould regulate all your Leſſons and Proceedings.

ings conformable to it.—If it hurts a Horſe who partakes of the *Ramingue* to be kept too much together, unite him by little and little, and inſenſibly as it were, and quite contrary to putting him to a ſhort and united Paſſage all at once. Extend and puſh him forward, paſſing one while from the Walk to that of the Trot, and ſo alternatively.

If your Horſe is hot and impatient, he will croſs his Steps, and not go equal; keep ſuch a Horſe in a leſs degree of Subjection, eaſe his Rein, pacify him, and retain or hold him in no more than is ſufficient to make him more quiet.—If with this he is heavy, put him to a Walk ſomewhat ſhorter and ſlower than the Paſſage, and endeavour to put him upon his Haunches inſenſibly, and by degrees. By theſe means you will be enabled by Art to bring him to an Action, by ſo much the more eſſential, as by this alone a Horſe is taught to know the Hands and Heels, as I have already obſerved, without ever being perplex'd or diſorder'd.

CHAP.

CHAP. XI.

Of working with the Head and Croupe to the Wall.

THE Leſſons of the Head and Croupe to the Wall are excellent to confirm a Horſe in Obedience. In effect, when in this Action he is, as it were, balanced between the Rider's Legs, and by working the Croupe along the Wall, you are enabled not only to ſupple his Shoulders, but likewiſe to teach him the Aids of the Legs.

For this Purpoſe, after having well open'd the Corner, turn your Hand immediately, and carry it *in*, in order to direct your Horſe by your outward Rein; taking always care to ſupport the Croupe with your outward Leg directly over-againſt, and about two Feet diſtant from the Wall: Bend your Horſe to the Way he goes, and draw back the Shoulder that is *in* with your inner Rein, becauſe the outward Leg being carried with more ~~care~~ *eaſe* over the inner Leg by means of the outward Rein, the Horſe will croſs and bring one Leg over the other, the Shoulders will go before the Croupe, you will narrow him behind, and conſequently put him upon his Haunches.

You ought to be careful at the ſame time, and ſee that your Horſe never falſifies or quits the Line, either in advancing or going backward.—If he preſſes forward, ſupport him with your Hand; if he hangs back, ſupport him with your

Legs, always giving him the Leg that ſerves to drive him on, ſtronger than the other which ſerves only to ſupport him; that is, aiding ~~acting~~ ſtronger with the Leg that is *without*, than with that which is within.

The Leſſon of the Head to the Wall is very efficacious to correct a Horſe that forces the Hand, or who leans heavily upon it, becauſe it compels him to put himſelf together, and be light upon the Hand with leſs Aids of the Bridle; but no Horſe that is *reſtive* or *ramingue* ſhould be put to it, for all narrow and confin'd Leſſons ſerve only to confirm them in their natural Vice.—Place your Horſe directly oppoſite the Wall, at about two Feet diſtance from it; make him go ſideways, as I have already directed in the Article of Croupe to the Wall; but leſt one Foot ſhould tread upon the other, and he ſhould knock them together and hurt himſelf, in the Beginning of both Leſſons you muſt not be too ſtrict with him, but let his Croupe be rather on the contrary Side of his Shoulders, ſince by this means he will look towards the Way he is going more eaſily, and be better able to raiſe the Shoulder and Leg which is to croſs over the other.—By degrees you will gain his Haunches, and he will grow ſupple before and behind, and at the ſame time become light in the Hand: Never forget that your Horſe ought always to be bent to the Way he goes; in order to do this readily, guide him with the outward Rein; for very often the Stiffneſs of the Neck or Head is owing to nothing but the confined Action of the outward Shoulder; it being certain, that either the Difficulty or Eaſe of working either of thoſe Parts, depends entirely upon the other; your

Horſe going thus ſideways, carry your Hand a little out from time to time; the inner Rein by this means will be ſhortened, and make the Horſe look *in*, the more it enlarges him before, by keeping his Fore-leg that is *in*, at a diſtance from the Fore-leg that is *out*, which conſequently bringing the inner Hinder-leg near to the outward, confines his hinder Parts, and makes him bend his Haunches, eſpecially the outward, upon which he reſts his Weight, and keeps him in an equal Balance.—Never put your Horſe to this Leſſon, till he has been work'd a long while upon large Circles, his Head *in*, or to the Center, and his Croupe *out*; otherwiſe you would run the Riſque of throwing him into great Diſorder.

The greater part of Defences proceed from the Shoulders or Haunches, that is to ſay, from the fore or hinder Parts; and thence the Horſe learns to reſiſt the Hand or Heel. It is the want of Suppleneſs then, that hinders the Horſe from executing what you put him to do; and how can it be expected that he ſhould anſwer and obey, when he is ſtiff in the Shoulders, Haunches, and Ribs? eſpecially if, without reflecting that Suppleneſs is the Foundation of all, you preſs and teize him, and put him to Leſſons beyond his Power and Capacity.

CHAP. XII.

Of Changes of the Hand, large and narrow, and of Voltes and Demi-voltes.

A CHANGE is that Action, whereby the Horſeman guides and cauſes his Horſe to go from the Right-hand to the Left, and from the Left to the Right, in order to work him equally to both Hands; therefore changing the Hand, when you are to the Right, is making your Horſe go to the Left-hand, and when on the Left, making him go to the Right. The Changes are made either on one *Line* or *Path*, or on two, and are either large or narrow. Changing the Hand upon one Line, is when the Horſe deſcribes but one Line with his Feet; changing upon two Lines, is when the Haunches follow and accompany the Shoulders; and to make this Change, the Horſe's Feet muſt conſequently deſcribe two Lines, one made by his Fore-feet, the other with his Hinder-feet.

CHANGING large, is when the Line, if the Horſe makes but one, or both Lines, when he deſcribes two, croſs the Manage from Corner to Corner; changing narrow, is when theſe Lines paſs over but a Part of it.

A *Volte* is generally defined to be whatever forms a Circle.—Voltes of two Lines or Paths, deſcribe two, one with the Horſe's Fore, the other with his Hinder-feet.

If the Circle then forms a Volte, by conſequence half a Circle forms what is called the *Half-volte*.—Theſe Half-voltes, and Quarters of Voltes, are made upon two Lines, as well as the Volte.—A Demi-volte of two Treads, is nothing elſe than two half Circles, one drawn by the Horſe's Fore-feet, the other by the Hinder; it is the ſame with Quarters of Voltes.—A Horſe can be work'd, and put to all ſorts of Airs upon the Voltes, Half-voltes, and Quarters of Voltes.—But as the Rules neceſſary to be obſerved and followed in making Voltes of two Treads, and in changing of Hands in the Paſſage, are only general, I ſhall content myſelf with explaining them in this Chapter; reſerving to myſelf a Power of pointing out the Exceptions, when I ſhall come to treat of the different Airs, and the different Manages, that are practiſed upon the Voltes. Three things equally eſſential, and equally difficult to attain, muſt concur to form the Juſtneſs of a Change; they are the manner of beginning it, of continuing, and cloſing it.—We will ſuppoſe you in the Manage, you walk your Horſe forward, you bend him properly, and you are come to the Place where you intend to change large. For this Purpoſe, make a half Stop, and take care never to abandon the Rein which is to bend your Horſe's Neck; the other Rein, that is, the outward Rein, is that, which you muſt uſe to guide and direct him, but you muſt proportion the Streſs you lay upon one with the other.—As it is the outward Rein which determines your Horſe the Way he is to go, make that operate, its Effect will be to bring the outward Shoulder *in*; if then it brings the outward Shoulder *in*, it guides and determines the Horſe to the Side to which you are going,

and confines and fixes the Croupe at the ſame time. This is not all, at the ſame Inſtant that your Hand operates, ſupport your Horſe with your outward Leg: Your Hand having determined the Shoulder, and fixed the Croupe, your Leg muſt help to ſecure it; for without the Aid of the Leg, the Croupe would be unconfined, would be loſt, and the Horſe would work only upon one Line. You ſee then, how requiſite it is for the Horſeman to be exact, active, and to give his Aids with the greateſt Delicay, in order to *begin* his Change with Juſtneſs; becauſe it is neceſſary, that the Times of giving the Hand and Leg, ſhould be ſo cloſe one to the other, as not to be perceived or diſtinguiſhed.—You ſhould never abandon, I have already ſaid, that Rein with which you bend your Horſe; this is the Reaſon—Every Horſe when he makes a Change, ought to look towards the Way he is going; this Turn of the Neck, this Attitude, enables him to perform his Work better, and makes him appear graceful in it; therefore if he is turned or bent before he begins to change, why ſhould you abandon the Rein that ſerves to bend him; ſince in this caſe, you would be under a double Difficulty in wanting on one hand the Point of Apuy, which ought to be found in the Rein which ſerves to bend him, and the Point of Apuy which ought to reſult from the working of the other Rein, which is to determine him.—The outward Rein operates to bring in the outward Shoulder, your outward Leg accompanies the Action of your Hand; here then is your Change begun.

The outward Shoulder and Leg never could have been brought in, without paſſing over or croſſing the inner Leg and Shoulder; this is the Action which the outward Leg ſhould conſtantly perform through the whole Change. In order to arrive at a juſt Execution of this, you ſhould be able to feel which Feet are off the Ground, and which are upon it. If the inner Leg is in the Air, and the Horſe is ready to put it to the Ground, raiſe your Hand, and carry it *in* inſenſibly, and your Horſe will be oblig'd to advance his outward Leg and Shoulder, which muſt by this means croſs the inner Leg and Shoulder whether he will or no.

It is not ſufficient for the Horſe to croſs his Legs only one over the other, he muſt go forward likewiſe at the ſame time, becauſe in making the Change large, his Feet ſhould deſcribe two diagonal Lines.—It is of Importance therefore, that the ſame Attention be had to the inner as the outward Leg, for it is by the means of his Legs only that he can advance. It is true that you ſhould endeavour to make him go forward by putting back your Body, and yielding your Hand; but if he won't obey theſe Aids, you muſt make uſe of the Calfs of your Legs, aiding more ſtrongly with your Left-leg when you are going to the Right-hand, and more ſtrongly with your Right-leg when you are going to the Left. Beſides, it is neceſſary to have an equal Attention to the Legs, becauſe the Horſe could never work with Juſtneſs, if he were not ballanced equally between the Rider's Legs; and it is from this exact Obedience only, that he is enabled to make the Changes with Preciſion, becauſe without a Knowledge of the Hand and Heels, it is impoſſible he ſhould obey the Motions

Motions of his Rider— In order to *close* the Change juſtly, the Horſes Fore-legs ſhould arrive at the ſame time upon a ſtrait Line; ſo that a Change juſtly executed, and in the ſame Cadence or Time, is ſuch, as is not only begun, but finiſh'd likewiſe, and cloſed in ſuch a Proportion, that the Croupe always accompanies and keeps Pace with the Shoulders throughout.— In order to finiſh it in this manner, you muſt obſerve the following Rules. The greater Number of Horſes, inſtead of finiſhing their Changes with Exactneſs, are apt to lean on one Side, to make their Croupe go before their Shoulders, and to throw themſelves with Impatience, in order to get upon one Line again; the Method of correcting them for theſe Irregularities, is to make a Demi-volte of two Lines, in the ſame Place where they were to have cloſed their Change; for Example, if in changing to the Right, they are too eager to come upon the ſtrait Line, without having properly finiſh'd their Change, demand of them a Demi-volte to the Left, which you muſt make them round equally with their Shoulders and Haunches.

An eſſential Point, which nevertheleſs is little regarded, is the making your Horſe reſume his Line, or go off again to the other Hand, when he has made his Change. To make him do this, you muſt carry your Hand to the Side to which you have cloſed your Change, and carry it inſenſibly as it were, after which you will be able with great Eaſe to bend your Horſe to the Inſide. I muſt further explain the Neceſſity of this Action.

It is evident that a Horſe in the Paſſage, neither can, nor ought if he could, move the two Feet on the ſame Side together. In beginning and finiſhing the Change, the outward Leg and Shoulder paſs and croſs over the inner Leg and Shoulder; he is conſequently ſupported in this Action on the outward Haunch, for the inner Foot behind was off the Ground; now, if at the Cloſing of the Change, and in the Inſtant that he is again upon one Line; as for Example—If in cloſing his Change to the Right, the Horſe is ſupported in this Action by the left Haunch, how is it poſſible that he can be bent to the Left? To attempt this, would be to make him move two Legs on the ſame Side, which would be undertaking a thing impoſſible to be done. Being therefore arrived upon one Line, carry your Hand to the Wall, this will make your Horſe change his Leg; he will be ſupported in his Action by his right Haunch, and will be able to bend himſelf with great Facility.

In order to make the Volte true and perfect, he ought to be juſt with reſpect to his Head and Neck, and have the Action of his Shoulders and Haunches quite equal. When I ſay that a Horſe ſhould have his Shoulders and Haunches equal, I would not be underſtood to mean, that his Fore-feet ſhould not cover more Ground than his Hinder; on the contrary, I know it is a Rule never to be departed from, that his Shoulders ſhould precede half of the Haunches; but I inſiſt that the Haunches ſhould go along with, and follow exactly the Motion of, the Shoulders; for 'tis from their Agreement, and from the Harmony between the Hind-legs and the Fore, upon which the Truth of the Volte depends.

depends. The four Legs of a Horſe may be compared to the four Strings of an Inſtrument; if theſe four Cords don't correſpond, it it impoſſible there ſhould be any Muſick; it is the ſame with a Horſe, if the Motions of his Haunches and Fore-legs don't act together and aſſiſt each other, and if he has not acquired a Habit and Eaſe to perform what he ought to do, the moſt expert and dextrous Horſeman will never be able to acquit himſelf as he ought, nor execute any Air juſtly and with Pleaſure, be it either on the Volte or ſtrait forward.

Whenever you put your Horſe to the Paſſage upon the Voltes, he ought to make the ſame Number of Steps or Times with his Hinder, as with his Fore-feet; if the Space of the Ground upon which he works is narrow and confin'd, his Steps ſhould be ſhorter.

I will ſuppoſe that he deſcribes a large Circle with his Fore-feet; the Action of his outward Shoulder ought conſequently to be free, and the Shoulder much advanced, in order to make the outward Leg paſs over and croſs at every Step the innner Leg, that he may more eaſily embrace his Volte, without quitting the Line of the Circle, and without diſordering his Hinder-leg; which ought likewiſe to be ſubject to the ſame Laws as the Fore-legs, and croſs the outward Leg over the inner, but not ſo much as the Fore-legs, becauſe they have leſs Ground to go over, and ſhould only keep the Proportion.—In working upon Voltes of two Lines, the Horſe ſhould make as many Steps with his Hinder as with his Fore-feet; becauſe thoſe Horſes whoſe Haunches go before the Shoulders, and who cut and ſhorten the exact Line of the Volte,

are apt to keep their Hinder-feet in one Place, and make at the ſame time one or two Steps with their Fore-feet, and by this means falſify and avoid filling up the Circle in the Proportion they begun it. The ſame Fault is to be found with Horſes who hang back at the End of a Change, and throwing out their Croupe, arrive at the Wall with their Shoulders, and conſequently fail to cloſe their Change juſtly.

Further, in working upon this Leſſon, it is indiſpenſably neceſſary that at every Step the Horſe takes, he ſhould make his outward Leg croſs and come over the inner, becauſe this will prevent a Horſe that is too quick of Feeling, or one, that is *raminguc*, from becoming *entier*, or to bend himſelf, or lean in his Voltes, Vices that are occaſion'd from having the Haunches or Hinder-legs too much conſtrain'd. There are Horſes likewiſe who have their Croupe ſo light and uncertain, that from the Moment they have begun the Volte, they lean and widen their Hinder-legs, and throw them out of the Volte.

To remedy this, aid with the outward Leg, carrying your Bridle-hand to the ſame Side, and not *in*, becauſe it is by the Means of the outward Leg and inner Rein, that you will be enabled to adjuſt and bring in the Croupe upon the Line which it ought to keep.

If it happens that the Horſe don't keep up to the Line of his Volte, or throws his Croupe out, preſs him forward, letting him go ſtrait on two or three Steps, keeping him firm in the Hand, and in a ſlow and juſt Time, and uſe the Aids which I have

juſt now directed. — This Leſſon is equally uſeful in caſe your Horſe is naturally inclin'd to carry his Haunches too much in, and where he is *ramingue*, or in danger of becoming ſo; but then the Aids muſt be given on the Side to which he leans, and preſſes, in order to widen his Hinder-parts, and to puſh the Croupe out.

Above all you ſhould remember, that whatever tends to bend or turn the Head on one ſide, will always drive the Croupe on the other; when the Horſe's Croupe don't follow his Shoulders equally, the Fault may proceed either from a Diſobedience to the Hand, or from his not anſwering the Heels as he ought. If you would remedy this, keep him low before; that is to ſay, keep your Bridle-hand very low, and while you make him advance upon two Treads, aid him firmly with the Calfs of the Legs; for as the outward Leg will confine and keep his Croupe *in*, the inner Leg, operating with the outward, will make him go forward.

If you find that your Horſe diſobeys the Heel, and throws his Croupe out in ſpite of that Aid, in this Caſe make uſe of your inner Rein, carrying your Hand out with your Nails turned upwards; this will infallibly operate upon the Croupe, and reſtrain it. Uſe the ſame Remedy, if in the Paſſage your Horſe carries his Head out of the Volte, and you will bring it in; but you muſt remember, in both Caſes, to replace your Hand immediately after having carried it out, in order to make the outward Rein work, which will facilitate and enable the outward Legs to croſs over the inner.

If the Horſe breaks the Line, and flings his Croupe upon the Right-heel, work him to that Side with your Left; if he would go ſideways to the Left, make him go to the Right; if he flings his Croupe *out*, put it quietly *in*; in ſhort, if all at once he brings it *in*, put it quietly *out*; and, in a word, teach him by the Practice of good Leſſons to acquire a Facility and Habit of executing whatever you demand of him.

The Conſequence of all the different Rules and Principles, which I have here laid down, and which may be applied equally to the Changes, large and narrow, to Changes upon the Voltes, and Half-voltes; the Conſequence of theſe Inſtructions I ſay will be, if practiſed judiciouſly, a moſt implicit and exact Obedience on the Part of the Horſe, who from that Moment, will reſign his own Will and Inclination, and make it ſubſervient to that of the Rider, which he muſt teach him to know by making him acquainted with the Hand and Heel.

CHAP. XIII.

Of the Aids of the Body.

THE Perfection of all the Aids conſiſts, as I have already proved, in their mutual Harmony and Correſpondence, for without this Agreement, they muſt be always ineffectual; becauſe the Horſe can never work with Exactneſs and Delicacy, and keep the Proportion and Meaſure which is inſeparable to all Airs, when juſtly and beautifully executed.

THIS Maxim being laid down, we ſhall undertake to demonſtrate, that the Aids of the Body contribute, and are even capable of themſelves, from the Principles of Geometry, to make us acquire the Union of the Aids of the Hand and Leg; and if ſo, we ſhall be obliged to own the Concluſion, that they are to be prefer'd to all the reſt.

THE Juſtneſs of the Aids of the Body depends upon the Seat of the Horſeman.—Till he is arrived at the Point of being able to ſit down cloſe and firm in his Saddle, ſo as to be immoveable in it, it would be vain to expect he ſhould be able to manage a Horſe; becauſe, beſides that he would be incapable of feeling his Motions, he would not be poſſeſſed of that Equilibre and Firmneſs of Seat, which is the Characteriſtic of a Horſeman. I would define the Equilibre to be, when the Horſeman ſits upon his Twiſt, directly

directly down and close upon the Saddle, and so firm that nothing can loosen or disturb his Seat; and by Firmness, I express that Grasp or Hold with which he keeps himself on the Horse, without employing any Strength, but trusting entirely to his Ballance, to humour and accompany all the Motions of the Horse.

Nothing but Exercise and Practice can give this Equilibre, and consequently this Hold upon the Horse. In the Beginning, the Fear which almost every Scholar feels, and the Constraint which all his Limbs are under, make him apt to press the Saddle very close with his Thighs and Knees, as he imagines he shall by this Method acquire a firmer Seat; but the very Efforts that he makes to resist the Motions of the Horse, stiffen his Body, and lift him out of the Saddle, so that any rude Motion, or unexpected Shock, would be likely to unhorse him; for from the Moment that he ceases to sit down and quite close to the Saddle, every sudden Jirk and Motion of the Horse attacking him under his Twist, must shove him out of the Saddle.

We will suppose then a Person, the Position of whose Body is just and regular, and who, by being able to sit down perpendicular and full in his Saddle, can feel and unite himself to his Horse so as to accompany all his Motions; let us see then how this Person, from the Motions of his own Body, will be able to accord and unite the Aids or Times of the Hands and Legs.

In order to make your Horſe take or go into the Corner of the Manage, you muſt begin by *opening* it.

To open a Corner, is to turn the Shoulder before you come to it, in order to make it cover the Ground; and then the Croupe which is turn'd *in* will not follow the Line of the Shoulders, till they are turn'd and brought upon a ſtrait Line in order to come out of the Corner.—In order to turn the Shoulder to open the Corner, you muſt carry your Hand to the Right or Left, according to the Hand to which you are to go; and to throw in the Croupe, you muſt ſupport it with the Leg on that Side to which you carry your Hand.—To make the Shoulders turn and come out of the Corner, you muſt carry your Hand on the Side oppoſite to that to which you turned it, in order to go into the Corner; and that the Croupe may paſs over the ſame Ground as the Shoulders, you muſt ſupport with the Leg on the contrary Side to that with which you aided in order to bring the Haunches in; the Horſe never can perform any of theſe Actions without an entire Agreement of all theſe Aids, and one ſingle Motion of the Body will be ſufficient to unite them all with the utmoſt Exactneſs.

In effect, inſtead of carrying your Hand out, and ſeconding that Aid with the Leg, turn your Body but imperceptibly towards the Corner, juſt as if you intended to go into it yourſelf; your Body then turning to the Right or Left, your Hand, which is one of its Appurtenances, muſt neceſſarily turn likewiſe, and the Leg of the Side on which you turn, will infallibly preſs againſt the Horſe, and aid him.

him.—If you would come out of the Corner, turn your Body again, your Hand will follow it, and your other Leg approaching the Horſe, will put his Croupe into the Corner, in ſuch a manner, that it will follow the Shoulders, and be upon the ſame Line.—It is by theſe means that you will be enabled to time the Aids of the Hand and Legs with greater Exactneſs, than you could do, were you not to move your Body; for how dextrous and ready ſoever you may be, yet when you only uſe your Hand and Legs, without letting their Aids proceed from, and be guided by your Body, they can never operate ſo effectually, and their Action is infinitely leſs ſmooth, and not ſo meaſured and proportioned, as when it proceeds only from the Motion of the Body.

The ſame Motion of the Body is likewiſe neceſſary in turning entirely to the Right or Left, or to make your Horſe go ſideways on one Line, or in making the Changes.

If when you make a Change, you perceive the Croupe to be too much *in*, by turning your Body *in*, you will drive it out, and the Hand following the Body, determines the Shoulder by means of the outward Rein, which is ſhorten'd; if the Croupe is too much *out*, turn your Body *out*, and this Poſture carrying the Hand out, ſhortens the inner Rein, and confines the Croupe, acting in concert with the outward Leg, which works and approaches the Side of the Horſe.—This Aid is by ſo much better, becauſe if executed with Delicacy, it is imperceptible, and never alarms the Horſe; I ſay, if executed as it ought to be, for we are not talking here of turning the Shoulder, and ſo falſifying

the Poſture. In order to make the Hand and Leg work together, it is neceſſary that the Motion ſhould proceed from the Horſeman, which in turning carries with it the reſt of the Body inſenſibly; without this, very far from being aſſiſted by the Ballance of your Body in the Saddle, you would loſe it entirely, and together with it the Gracefulneſs of your Seat; and your Ballance being gone, how can you expect to find any Juſtneſs in the Motions of your Horſe, ſince all the Juſtneſs and Beauty of his Motions muſt depend upon the Exactneſs of your own?

The ſecret Aids of the Body are ſuch then as ſerve to prevent, and accompany all the Motions of the Horſe. If you will make him go backward, throw back your own Body, your Hand will go with it, and you will make the Horſe obey by a ſingle Turn of the Waiſt.—Would you have him go forward, for this purpoſe put your Body back, but in a leſs degree; don't preſs the Horſe's Fore-parts with your Weight, becauſe by leaning a little back you will be able to approach your Legs to his Sides with greater Eaſe.— If your Horſe riſes up, bend your Body forward; if he kicks, leaps, or ſtrikes out behind, throw your Body back; if he gallops when he ſhould not, oppoſe all his Motions, and for this purpoſe puſh your Waiſt forward towards the Pummel of the Saddle, making a Bend or Hollow at the ſame time in your Loins: In ſhort, do you work your Horſe upon great Circles, with the Head *in* and Croupe *out?* let your Body then be a Part of the Circle, becauſe this Poſture bringing your Hand *in*, you bring in the Horſe's outward Shoulder, over which the inner Shoulder croſſes circularly,

and your inner Leg being likewiſe by this Method near your Horſe's Side, you leave his Croupe at liberty. I call it becoming a Part of the Circle yourſelf, when you incline a little the Balance of your Body towards the Center; and this Balance proceeds entirely from the outward Hip, and turning it *in*.

The Aids of the Body then are thoſe which conduce to make the Horſe work with greater Pleaſure, and conſequently perform his Buſineſs with more Grace; if then they are ſuch, as to be capable alone of conſtituting the Juſtneſs of the Airs; if they unite, and make the Hand and Legs work in concert; if they are ſo fine and ſubtle, as to be imperceptible, and occaſion no viſible Motion in the Rider, but the Horſe ſeems to work of himſelf; if they comprize at the ſame time, the moſt eſtabliſhed and certain Principles of the Art; if the Body of the Horſeman, which is capable of employing them, is of conſequence firm without Conſtraint or Stiffneſs, and ſupple without being weak or looſe; if theſe are the Fruits which we derive from them, we muſt fairly own, that this is the ſhorteſt, the moſt certain, and plaineſt Method we can follow, in order to form a Horſeman.

CHAP. XIV.

Of the Gallop.

THE Trot is the Foundation of the Gallop; the Proof of its being ſo is very clear and natural. The Action of the Trot is croſſwiſe, that of the Gallop is from an equal Motion of the Fore and Hinder-legs; now, if you trot out your Horſe briſkly and beyond his Pitch, he will be compell'd when his Fore-feet are off the Ground, to put his Hinder-foot down ſo quick, that it will follow the Fore-foot of the ſame Side; and it is this which forms the true Gallop: The Trot then is beyond diſpute the Foundation of the Gallop.

As the Perfection of the Trot conſiſts in the Suppleneſs of the Joints and Limbs, that of the Gallop depends upon the Lightneſs and Activity of the Shoulders; a good Apuy, and the Vigour and Reſolution of the Career, muſt depend upon the natural Spirit and Courage of the Horſe. It ſhould be a Rule, never to make a Horſe gallop, till he preſents and offers to do it of himſelf.—Trotting him out boldly and freely, and keeping him in the Hand, ſo as to raiſe and ſupport his Fore-parts, will aſſiſt him greatly; for when his Limbs are become ſupple and ready, and he is ſo far advanced, as to be able to unite and put himſelf together without Difficulty, he will then go off readily in his Gallop; whereas, if on the contrary he ſhould pull

or

or be heavy, the Gallop would only make him abandon himſelf upon the Hand, and fling him entirely upon his Shoulders.

To put a Horſe in the Beginning of his Leſſons from the Walk to the Gallop, and to work him in it upon Circles, is demanding of him too great a degree of Obedience. In the firſt place, it is very ſure that the Horſe can unite himſelf with greater Eaſe in going ſtrait forward, than in turning; and, in the next place, the Walk being a ſlow and diſtinct Pace, and the Gallop being quick and violent, it is much better to begin with the Trot, which is a quick Action, than with the Walk, which is ſlow and calm, however raiſed and ſupported its Action may be.—Two things are requiſite to form the Gallop, *viz.* it ought to be *juſt*, and it ought to be *even* or *equal*. — I call that Gallop *juſt*, in which the Horſe leads with the Right-leg before, and I call that the Right-leg which is foremoſt, and which the Horſe puts out beyond the other. For Inſtance—A Horſe gallops and ſupports himſelf in his Gallop, upon the outward Fore-foot, the Right Fore-foot clears the Way, the Horſe conſequently gallops with the Right-foot, and the Gallop is juſt, becauſe he puts forward and leads with his Right-foot.

This Motion of the Right-foot is indiſpenſably neceſſary, for if the Horſe were to put his Left Fore-foot firſt, his Gallop would be *falſe*; ſo that it is to be underſtood, that whenever you put a Horſe to the Gallop, he ſhould always go off with his Right Fore-foot, and keep it foremoſt,

moſt, or he can never be ſaid to gallop *juſt* and *true*.—I underſtand by an *even* or *equal* Gallop, that in which the Hind-parts follow and accompany the Fore-parts; as for Example—If a Horſe gallops, or leads with his Right-leg before, the Hind Right-leg ought to follow; for if the Left Hind-leg were to follow, the Horſe would then be diſunited: The Juſtneſs then of the Gallop depends upon the Action of the Fore-feet, as the Union or Evenneſs of it does on the Hind-feet.

This general Rule which fixes the Juſtneſs of the Gallop, that is to ſay, this Principle which obliges the Horſe to lead with the Right Fore-foot when he gallops, ſtrict as it is, yet ſometimes parts with its Privileges in deference to the Laws of the Manage.—The Deſign of this School is to make equally ſupple and active all the Limbs of a Horſe.—It is not requiſite then that the Horſe ſhould lead always with the ſame Leg, becauſe it is abſolutely neceſſary that he ſhould be equally ready and ſupple with both his Shoulders, in order to work properly upon the different Airs.—It ſeems but reaſonable that this Rule ſhould be obſerved likewiſe out of the Manage; and therefore it has of late obtain'd that Hunting-horſes ſhould lead indifferently with both Legs; becauſe it has been found on Trial, that by ſtrictly adhering to the Rule of never ſuffering a Horſe to gallop but with his Right Fore-leg, he has been quite ruin'd and worn out on one Side, when he was quite freſh and ſound on the other.—Be that as it will, it is not leſs certain, that in the Manage a Horſe may gallop falſe, either in going ſtrait forward, or in going round, or upon a Circle; for inſtance—He is going ſtrait, and to the Right-hand, and ſets off with the

Left Fore-foot; he then is falſe, juſt as he would be, if in going to the Left, he ſhould lead with his Right Fore-foot.

The Motions of a Horſe, when diſunited, are ſo diſorder'd and perplex'd, that he runs a riſque of falling, becauſe his Action then is the Action of the Trot, and quite oppoſite to the Nature of the Gallop. It is true, that for the Rider's Sake he had better be falſe.

If a Horſe in full Gallop changes his Legs from one ſide to the other alternately, this Action of the Amble in the Midſt of his Courſe, is ſo different from the Action of the Gallop, that it occaſions the Horſe to go from the Trot to the Amble, and from the Amble to the Trot.

When a Horſe gallops ſtrait forward, however ſhort and confin'd his Gallop is, his Hind-feet always go beyond his Fore feet, even the Foot that leads, as well as the other.—To explain this. — If the inner Fore-foot leads, the inner Hind-foot ought to follow, ſo that the inner Feet, both that which leads, and that which follows, are preſt, the other two at liberty.—The Horſe ſets off, the outward Fore-foot is on the Ground, and at liberty, this makes one *Time*; immediately the inner Fore-foot which leads and is preſt, marks a ſecond, here are two *Times*; then the outward Hind-foot which was on the Ground, and at liberty, marks the third *Time*; laſtly, the inner Hind-foot which leads and is preſt, comes to the Ground, and marks the fourth; ſo that when a Horſe goes

ſtrait

ſtrait forward and gallops juſt, he performs it in four diſtinct *Times*, *one*, *two*, *three*, *four*.

It is very difficult to feel exactly, and perceive theſe Times of the Gallop; but yet by Obſervation and Practice it may be done.—The Times of a Horſe, who covers and embraces a good deal of Ground, are much more eaſy to mark than his who covers but little.—The Action of the one is quick and ſhort, and that of the other long, ſlow, and diſtinct; but whether the natural Motions and *Beats* of the Horſe are ſlow or quick, the Horſeman abſolutely ought to know them, in order to humour and work conformably to them; for ſhould he endeavour to lengthen and prolong the Action of the one, in hopes of making him go forward more readily, and to ſhorten and confine that of the other, in order to put him more *together*; the Action of both would in this Caſe not only be forced and diſagreeable, but the Horſes would reſiſt and defend themſelves, becauſe Art is intended only to aſſiſt and correct, but not to change Nature.—In working your Horſe upon Circles, it is the outward Rein that you muſt uſe to guide and make him go forward; for this purpoſe turn your Hand *in* from time to time, and aid with your outward Leg.—If the Croupe ſhould be turn'd too much out, you muſt carry your Hand on the outward Side of your Horſe's Neck; and you will confine it, and keep it from quitting its Line.—I would be underſtood of Circles of two Lines or Treads, where the Haunches are to be attended to.—Before you put your Horſe to this, he ſhould be gallop'd upon plain, or Circles of one Line only.—In this Leſſon, in order to ſupple your Horſe,

make uſe of your inner Rein to pull his Head towards the Center, and aid with the Leg of the ſame Side, to puſh his Croupe out of the Volte; by this means you bend the Ribs of the Horſe.

The Hind-feet certainly deſcribe a much larger Circle than his Fore-feet; indeed they make a ſecond Line: but when a Horſe is ſaid to gallop only upon a Circle of one Line or Tread, he always and of neceſſity makes two; becauſe, were the Hind-feet to make the ſame Line as the Fore-feet, the Leſſon would be of no uſe, and the Horſe would never be made ſupple; for he only becomes ſupple in proportion as the Circle made with his Hind-feet is greater than that deſcribed by his Fore-feet.

When your Horſe is ſo far advanced, as to be able to gallop lightly and readily upon this ſort of Circle, begin then to make frequent Stops with him.—To make them well in the Gallop, with his Head in, and Croupe out, the Rider muſt uſe his outward Leg, to bring *in* the outward Leg of the Horſe; otherwiſe he would never be able to ſtop upon his Haunches, becauſe the outward Haunch is always out of the Volte.

To make a Stop in a Gallop ſtrait forwards, you ſhould carefully put your Horſe *together*, without altering or diſturbing the Apuy, and throw your Body back a little, in order to accompany the Action, and to relieve the Horſe's Shoulders.—You ſhould ſeize the time of making the Stop, keeping your Hand and Body quite ſtill, exactly when you feel

feel the Horſe put his Fore-feet to the Ground, in order that by raiſing them immediately, by the next Motion that he would make, he may be upon his Haunches.—If on the contrary, you were to begin to make the Stop, while the Shoulders of the Horſe were advanced, or in the Air, you would run the Riſque of hardening his Mouth, and muſt throw him upon his Shoulders, and even upon the Hand, and occaſion him to make ſome wrong Motions with his Head, being thus ſurprized at the Time when his Shoulders and Feet are coming to the Ground.

THERE are ſome Horſes who retain themſelves, and don't put out their Strength ſufficiently; theſe ſhould be galloped briſkly, and then ſlowly again, remembring to gallop them ſometimes faſt, and ſometimes ſlow, as you judge neceſſary.—Let them go a little Way at full Speed, make a half Stop, by putting back your Body, and bring them again to a ſlow Gallop; by theſe means they will moſt certainly be compelled both to obey the Hand and Heel.

IN the ſlow Gallop, as well as in the Trot, it is neceſſary ſometimes to cloſe your Heels to the Horſe's Sides, this is called *pinching*; but you muſt pinch him in ſuch a manner, as not to make him abandon himſelf upon the Hand, and take care that he be upon his Haunches, and not upon his Shoulders, and therefore whenever you pinch him, keep him in the Hand.

To

To put him well together, and make him bring his Hind-legs under him, cloſe your two Legs upon him, putting them very back; this will oblige him to ſlide his Legs under him; at the ſame Inſtant, raiſe your Hand a little to ſupport him before, and yield it again immediately. Support him and give him the Rein again from time to time, till you find that he begins to play and bend his Haunches, and that he gallops leaning and ſitting down as it were upon them; preſs him with the Calfs of the Legs, and you will make him quick and ſenſible to the Touch.

If your Horſe has too fine a Mouth, gallop him upon ſloping ground, this will oblige him to lean a little upon the Hand, the better to put himſelf upon his Haunches; and the Fear that he will be under of hurting his Bars, will prevent his reſiſting the Operation of the Bitt.

If Galloping upon a ſloping Ground aſſures and fixes a Mouth that is weak and fickle, make uſe of the ſame Ground in making your Horſe aſcend it, in caſe he is heavy in the Hand; and his Apuy be too ſtrong, and it will lighten him.

There are ſome Horſemen who mark each Motion of the Horſe in his Gallop, by moving their Bodies and Heads; they ought, however, without Stiffneſs or Conſtraint to conſent and yield to all his Motions, yet with a Smoothneſs and Pliancy ſo as not to be perceived, for all great or rude Motions always diſturb the Horſe.—To do this you muſt advance or preſent your Breaſt, and ſtretch yourſelf firm in your Stirrups; this is the only Way to

fix and unite yourſelf entirely to the Animal who carries you.

The Property of the Gallop is, as may be gathered from all that has been ſaid of it, to give the Horſe a good Apuy.

In reality, in this Action he lifts at every time both his Shoulders and Legs together, in ſuch a manner, that in making this Motion his Fore-part is without Support, till his Fore-feet come to the Ground; ſo that the Rider, by ſupporting or bearing him gently in Hand, as he comes down, can conſequently give an Apuy to a Mouth that has none.———You muſt take care, that by retaining your Horſe too much in his Gallop, you don't make him become *ramingue*, and weaken the Mouth that is light and unſteady; as the full or extended Gallop is capable on the other Hand, to harden an Apuy which was ſtrong and *full in the Hand* before.

The Gallop does not only aſſure and make ſteady a weak and delicate Mouth, but it alſo ſupples a Horſe, and makes him ready and active in his Limbs.—It fixes the Memory and Attention of Horſes likewiſe, who from too much Heat and Impetuoſity in their Temper, never attend to the Aids of the Rider, nor the Times of their ſetting off; it teaches thoſe who retain themſelves, to go forward, and to ſet off ready and with Spirit; and laſtly, it takes off all the ſuperfluous Vigour of ſuch Horſes as, from too much Gaiety, avail themſelves of their Strength and Courage

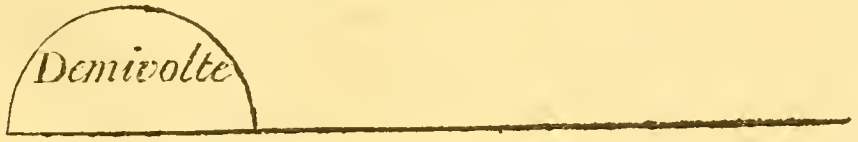
Courage to reſiſt their Riders.—Take care, however, to proportion this Leſſon to the Nature, the Strength, and Inclination of the Animal; and remember, that a violent and precipitate Gallop would hurt an impatient and hot Horſe, as much as it would be proper and uſeful to one who retains himſelf, and is jadiſh and lazy.

CHAP. XV.

Of Paſſades.

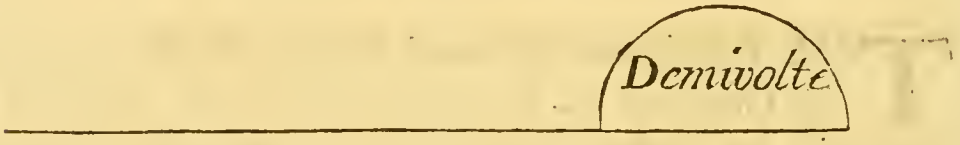
THE Paſſades are the trueſt Proofs a Horſe can give of his Goodneſs. — By his going off you judge of his Swiftneſs; by his Stop, you diſcover the Goodneſs or Imperfection of his Mouth; and by the Readineſs with which he turns, you are enabled to decide upon his Addreſs and Grace; in ſhort, by making him go off a ſecond time you diſcover his Temper and Vigour.—When your Horſe is light and active before, is firm upon his Haunches, and has them ſupple and free, ſo as to be able to accompany the Shoulders, is obedient and ready to both Hands, and to the Stop, he is then fit to be work'd upon Paſſades.

Paſſade to the Right.



Walk him along the Side of the Wall in a ſteady even Pace, ſupporting and keeping him light in the Hand, in order to ſhew him the Length of the Paſſade, and the Roundneſs of the *Volte* or *Demi-volte*, which he is to make at the End of each Line.—Stop at the End, and when he has finiſh'd the laſt Time of the Stop raiſe him, and let him make two or three Peſades. After this make a Demivolte of two Lines in the Walk; and while he is turning, and the Moment you have clos'd it, demand again of him two or three Peſades, and then let him walk on in order to make as many to the other Hand.

Paſſade to the Left.



You muſt take care to confirm him well in this Leſſon.—From the Walk you will put him to the Trot upon a ſtrait Line; from the Trot to a ſlow Gallop, from that to a ſwifter; being thus led on by degrees, and ſtep by ſtep, he will be able to furniſh all ſorts of Paſſades, and to make the Demivolte in any Air that you have taught him.

You ſhould never put your Horſe to make a Volte or Demi-volte at the time that he is diſunited, pulls, or is heavy in the Hand, or is upon his Shoulders; on the contrary, you ſhould ſtop him at once, and make him go backward till you perceive that he is regulated and united upon his Haunches, light *before*, and has taken a good and juſt Apuy.

A PERFECT Paſſade is made in this Manner.—Your Horſe ſtanding ſtrait and true upon all his Feet, you go off with him at once, you ſtop him upon his Haunches; and in the ſame *Time* or *Cadence* in which he made his Stop, being exactly obedient to the Hand and Heel, he ought to make the Demi-volte, balancing himſelf upon his Haunches, and ſo waiting till you give him the Aid to ſet off again. It is requiſite then that the leaſt Motion or Hint of the Rider ſhould be an abſolute Command to the Horſe.—If you would have him go off at full Speed, yield your Hand, cloſe the Calves of your Legs upon him; if he don't anſwer to this Aid, give him the Spurs, but you muſt give them ſo as not to remove them from the Place where they were, and without opening or advancing your Legs before you ſtrike.

THE high Paſſades are thoſe which a Horſe makes, when being at the End of his Line, he makes his Demi-volte in any Air he has been taught, either in the *Mezair* or in *Curvets*, which is very beautiful.—Therefore in high Paſſades let your Horſe go off at full Speed; let your Stop be follow'd by three Curvets; let the Demi-volte conſiſt of the ſame Number, and demand of him three more before he ſets off again.—It is uſual to make nine Curvets when you work a Horſe alone and by himſelf.

THE furious or violent Paſſades, are when a Horſe gallops at his utmoſt Speed ſtrait forward, and makes his half Stop, bending and playing his Haunches two or three times, before he begins his Demi-volte, which is made upon

upon one Line, in three Times ; for at the third Time he ſhould finiſh the Demi-volte, and be ſtrait upon the Line of the Paſſade, in order to go off again and continue it.

This ſort of Paſſades was heretofore uſed in private Combats, and although it may appear that the Time that is employed in making the half Stop is loſt, and only hinders you from gaining the Croupe of the Enemy ; yet the half Stop is indiſpenſably neceſſary, for unleſs a Horſe is balanced upon his Haunches, and they bend and play under him, he could never make his Demi-volte, without being in danger of Falling.

CHAP.

CHAP. XVI.

Of Peſades.

THE Peſade takes its Name from the Motion of the Horſe, which, in this Action, leans and lays all the Weight of his Body upon his Haunches.—To be perfect, the Hind-feet which ſupport the whole ought to be fix'd and immoveable, and the Fore-part of the Horſe more or leſs rais'd, according as the Creature will allow, but the Fore-legs, from the Knee to the Feet, muſt always be extremely bent and brought under him.

THE Property of the Peſade is to diſpoſe and prepare a Horſe for all ſorts of Manages; for it is the Foundation of all the Airs: Great Caution, however, muſt be had not to teach your Horſe to riſe up or ſtand upon his Haunches, which is making a *Peſade*, if he is not quite exact and obedient to the Hand and Heel; for in this Caſe you would throw him into great Diſorder, ſpoil his Mouth, and falſify the Apuy, would teach him to make *Points*, as they are called, and even make him become *reſtive*; inaſmuch as the generality of Horſes only riſe up to reſiſt their Rider, and becauſe they will neither go forward nor turn.

YOUR Horſe then being ſo far advanced as to be fit to be tried and exerciſed in the Peſade, work him upon the Walk, the Trot, and Gallop; ſtop him in the Hand, keep him

firm and moderately *together*; aid with the Tongue, the Switch, and your Legs; the Moment you perceive he comprehends what it is you would have him to do, though never ſo little, encourage and careſs him.—If in the Beginning of this Leſſon you were to uſe Force or Rigour, he would conſider the Strictneſs of your Hand, and the Aids of the Legs, as a Puniſhment, and it would diſcourage him. It is therefore proper to work gently and by degrees; whenever then he makes an Attempt to riſe, careſs him; make him go forwards, try to make him riſe a ſecond time, either more or leſs, and uſe him by degrees to riſe higher and higher; you will find that he will ſoon be able to make his Peſades perfect, and to make four, or even more, with Eaſe and Readineſs; ſluggiſh and heavy Horſes require in the Beginning ſtronger and ſharper Aids.

There are other Horſes who are apt to riſe of themſelves, without being requir'd to do ſo; drive them forward in order to prevent them.—Some in making the Peſade, don't bend and gather up their Fore-legs, but ſtretch them out, paw, and croſs them one over the other in the Air, reſembling the Action of a Perſon's Hands who plays upon the Spinnet; to theſe Horſes you muſt apply the Switch, ſtriking them briſkly upon the Shoulders or Knees.—There are others, who in the Inſtant that you endeavour to make them riſe, availing themſelves of the Power which they have from being put *together*, in order to perform this Action, throw themſelves forward in hopes of freeing themſelves from all Subjection; the only Way to correct ſuch Vices, is to make the Horſe go backward the ſame Length

of Ground, that he forced and broke through.—There is another kind of Horſes, who to avoid being *put together* in order to make a Peſade, as well as to reſiſt the Rider, will fling their Croupe *in* and *out*, ſometimes to one ſide, ſometimes to the other ; in this Caſe, if you perceive that your Horſe is apt to fling his Croupe more to the Left than to the Right, you muſt put him to the Wall, the Wall being on the Left-hand, and there ſupport and confine him with your Right-leg, and even *pinch* him if there ſhould be occaſion ; taking care to carry your Hand to the Right, but imperceptibly, and no more than what will juſt ſerve to ſhorten the left Rein.

If he throws himſelf to the Right, you muſt put him ſo as to have the Wall on the Right ; you muſt ſupport and pinch him with your Left-leg, and ſhorten your Right-rein by carrying your Hand to the Left. — I muſt however repeat it over and over, that in a Leſſon of this kind, in which a Horſe may find out Methods and Inventions to reſiſt and defend himſelf ; I ſay, in giving ſuch Leſſons, the Rider ought to be Maſter of the ſureſt Judgment and moſt conſummate Prudence.

Moreover, you ſhould take care not to fall into the Miſtake of thoſe who imagine that the higher a Horſe riſes, the more he is upon his Haunches.—In the Peſade, the Croupe is puſhed back, and the Horſe bends his Haunches ; but if he riſes too high, he no longer ſits upon his Haunches, for from that Moment he becomes ſtiff, and ſtands ſtrait

upon his Hocks ; and inſtead of throwing his Croupe back, he draws it towards him.

Those Sort of Peſades, in which the Horſe riſes too high, and ſtiffens his Hocks, are call'd *Goat-Peſades*, as they reſemble the Action of that Animal.

The Aids that are to be given in Peſades are derived from thoſe uſed to make a Horſe go backward.—Place your Hand as if you intended to make your Horſe go backward, but cloſe your Legs at the ſame time, and he will riſe.—For this reaſon nothing is more abſurd than the Method which ſome Horſemen teach their Scholars, who oblige them, in order to make their Horſes riſe, to uſe only their Switch ; they muſt certainly not know that the Hand confining the Fore-part, and the Rider's Legs driving the Hinder-parts forward, the Horſe is compell'd, whether he will or no, to raiſe his Shoulders from the Ground, and to throw all the Weight of his Body upon his Haunches.

CHAP.

CHAP. XVII.

Of the Mezair.

THE Gallop is the Foundation of the *Terre-a-Terre*; for in theſe two Motions the Principle of the Action is the ſame, ſince the *Terre-a-Terre* is only a ſhorten'd Gallop, with the Croupe *in*, and the Haunches following in a cloſe and quick Time.

THE Mezair is higher than the Action of *Terre-a-Terre*, and lower than that of *Curvets*; we may therefore conclude, that the *Terre-a-Terre*, is the Foundation of the Mezair, as well as of *Curvets*. — In the *Terre-a-Terre*, the Horſe ſhould be more *together* than in the Gallop, that he may mark his *Time* or *Cadence* more diſtinctly; although in a true *Terre-a-Terre*, there are no Times to be mark'd, for it is rather a gliding of the Haunches, which comes from the natural Springs in the Limbs of the Horſe.

I HAVE ſaid, that the *Terre-a-Terre* is the Foundation of the *Mezair*; in effect, the higher you raiſe the Fore-parts of the Horſe, the ſlower and more diſtinct his Action will be, and by making him beat and mark the Time with his Hind-feet, inſtead of gliding them along as in the *Terre-a-Terre*, you put him to the *Mezair*, or *Half-curvets*.

When a Horſe works *Terre-a-Terre*, he always ought, the ſame as in the *Gallop*, to lead with the Legs that are within the Volte, his two Fore-feet being in the Air, and the Moment that they are coming down, his two Hind-feet following.

The Action of the Gallop is always one, two, three, and four; the *Terre-a-Terre* conſiſts only of two ~~Lines~~ *Times*, one, two. —The Action is like that of *Curvets*, except that it is more under the Horſe; that is, he bends his Haunches more, and moves them quicker and cloſer than in Curvets.

To work a Horſe *Terre-a-Terre* upon large Circles, take care to keep your Body ſtrait, ſteady and true in the Saddle, without leaning to one ſide or the other.—Lean upon the outward Stirrup, and keep your outward Leg nearer the Side of the Horſe than the other Leg, taking care to do it ſo as not to let it be perceived. — If you go to the Right, keep your Bridle-hand a little on the Outſide of the Horſe's Neck, turning your little Finger up, without turning your Nails at the ſame time; although if need be you muſt turn them, in order to make the inner Rein work which paſſes over the Little-finger.—Keep your Arms and Elbows to your Hips, by this means you will aſſure and confine your Hands, which ought to accompany, and, if I may ſo ſay, run along the Line of the Circle with the Horſe.

In the *Mezair*, uſe the ſame Aids as in working upon *Curvets*.—Give the Aids of the Legs with Delicacy, and no ſtronger than is juſt neceſſary to carry your Horſe forward.—

Remember

Remember when you close your Legs to make him go forward, to press with the Outward in such a degree as to keep your Horse confin'd; and to assist the other in driving him forward; it is not necessary to lay so much Stress on the inner Leg, because that serves only to guide the Horse, and make him cover and embrace the Ground that lays before him.

CHAP. XVIII.

Of Curvets.

OF all the high Airs, Curvets are the least violent, and consequently the most easy to the Horse, inasmuch as they require nothing of the Horse but what he has done before. In reality, to make him stop readily and justly, he has been taught to take a good and true Apuy; in order to make him rise, he has been put *together*, and supported firm upon his Haunches; to make him advance, to make him go backward, and to make him stop, he has been made acquainted with the Aids of the Heels and Hands; so that in order to execute Curvets, nothing remains for him to do, but to learn and comprehend the Measure and Time of the Air.

CURVETS are derived and drawn out of the Pesades.—We have already said that Pesades ought to be made slowly, very high before, and accompanied a little by the Haunches. Curvets

vets are lower before, the Horſe muſt advance, his Haunches muſt follow cloſer, and *beat* or mark a quicker *Time*; the Haunches muſt be bent, his Hocks be firm, his two Hind-feet advance equally at every Time, and their Action muſt be ſhort quick, juſt, and in exact Meaſure and Proportion.

This Action, when ſuited to the Strength and Diſpoſition of the Horſe, is not only beautiful in itſelf, but even neceſſary to fix and place his Head; becauſe this Air is, or ought to be founded, upon the true *Apuy* of his Mouth. It likewiſe lightens the Fore-part; for as it can't be perform'd unleſs the Horſe collects his Strength upon his Haunches, it muſt of conſequence take the Weight off from the Shoulders.

It is well known, that in working upon every Air, the Strength, the Vigour, and the Diſpoſition of the Horſe ſhould be conſider'd; the Importance of this Attention to theſe Qualities is ſufficiently acknowledged; and it is granted and allowed, that Art ſerves, and can ſerve, to no other end than to improve and make Nature perfect. — Now it will be eaſy to diſcover to what Air a Horſe ſhould be deſtin'd, and to what he is moſt diſpos'd and capable of executing, by ſeeing his Actions, and by the greater or leſs Degree of Pains which will be requiſite to ſupple him. When you deſign a Horſe for the *Curvets*, take care to chuſe one, which, beſides having the neceſſary Diſpoſition to that Manage, will have likewiſe Patience enough in his Temper to perform them well. — A natural Diſpoſition alone will not ſuffice; there are Horſes who will preſent themſelves to them,

them, but being by Nature impatient of all Reſtraint, from the Moment that they feel any Pain or Difficulty in furniſhing what you aſk of them, they will diſobey and deceive you in the very Inſtant that you thought them gain'd.—It requires much Skill to know how to begin with ſuch Horſes, and to confirm them in their Buſineſs. — Take it for a certain Truth, that you will never ſucceed, if your Horſe is not perfectly obedient to the Hand and Heel; if he is not ſupple, and able to work upon one Line or Path, with Freedom and Eaſe; and if he is not likewiſe very well ſeated upon his Haunches in his *Terre-a-Terre*, which he ought to be able to execute perfectly well.

Curvets are improper, and never ſucceed with Horſes which have bad Feet, or any Weakneſs or Complaint in their Hocks, whatever Powers and Qualifications they may otherwiſe have.—They are likewiſe apt to encourage a Horſe that is *ramingue* in his Vice, and are capable of teaching one which is not ſo by Nature, to become *ramingue*, if he is not adjuſted and brought to this Air with great Prudence. Indeed, Impatience and Fretfulneſs often make a Horſe deſperate when put to this Manage; and not being able to endure the Correction, nor comprehend the Aids, he betakes himſelf to all ſorts of Defences, as well as that being confounded through Fear, he is bewilder'd, and becomes abject and jadiſh.—It is almoſt impoſſible to ſay which of theſe Imperfections are the moſt difficult to be cured.—Before you put a Horſe to make *Curvets*, he ought to work *Terre-a-Terre*; and if he can do this, he ought to be able to change Hands upon *one* and *two Lines*, to go off readily, and to make a good Stop. After

this he ſhould be able to make Peſades eaſily, and ſo high before as to be held and ſupported in the Hand, and always make them upon a ſtrait Line at firſt, and not on a Circle. — After this aſk of him two or three *Curvets*; let him go then two or three Steps, then make two or three *Curvets*; and ſo alternately.—If you find that your Horſe is well in the Hand, and that he advances regularly, is patient, and don't break his Line, but keeps even upon it, he will dreſs very eaſily, and ſoon; if he preſſes forward too much, make him curvet in the ſame Place, and make him often go backward.—After he has thus made two or three, demand then more of him, afterwards make him go backward, and ſo ſucceſſively.

One ſees but few Horſes which in making Curvets, plant themſelves well upon their Haunches and Hocks, at leaſt that are not apt to hang back, and who beat and mark equally and ſmartly the Meaſure of the Air, and keep their Heads true and ſteady; for this Reaſon the firſt Leſſons ſhould be ſlow and gentle, making your Horſe riſe very high before, becauſe the longer time the Horſe is in the Air, the eaſier it will be to him to adjuſt himſelf upon his Haunches, and to aſſure his Head, and bend or *gather up* his Fore-legs; on the contrary, if he don't riſe high before, he only beats and throws about the Duſt, and ſhuffles his Legs, and can never aſſemble the different Parts of his Body and be united, as he ought to be in this Manage.

When a Horſe in his firſt Curvets makes of himſelf his Beats, or Times, diligent and quick, it is to be fear'd that

this is only owing to Fire and Impatience; in this Caſe there will be reaſon to ſuſpect, that he has not Strength ſufficient for this Manage, that he will ſoon do nothing but ſhuffle and throw about his Legs without riſing as he ought, or elſe that he will become *entier*; but if he riſes freely and ſufficiently high, without being in a hurry, or ſtiffening himſelf, and bends his Hocks, it will then be very eaſy to ſhorten, reduce, and adjuſt the Meaſure of his Air, and to make it perfect in proportion to his Reſolution, his Strength, and Activity.—If when you are going to raiſe him, he riſes ſuddenly of himſelf, conſider whether this haſty Action be not a Proof likewiſe of what I have juſt now told you.

The Beauty and Perfection of the fine Airs when neatly executed, and their Time juſt and true, don't conſiſt ſo much in the Diligence and Quickneſs with which the Horſe brings his Hind-feet to the Ground and makes his *Beats*; for if that were the Proof, the Horſe would not have ſufficient Time to raiſe his Fore-part, and to gather his Fore-legs under him; but the true Meaſure, and the Harmony of his *Time*, is when the Hind-feet follow ſmoothly, and anſwer immediately to the Fore-feet, and that theſe riſe again in the Inſtant that the others touch the Ground.

To teach a Horſe to *beat* his *Curvets* neatly, and in an equal *Time* and *Meaſure*, take care to keep him in a good and juſt *Apuy*; keep yourſelf ſtrait and well ſtretch'd down in the Saddle, but without any Stiffneſs, preſerving always a certain Eaſe and Freedom, which is the Characteriſtic of an Horſeman: let your Hand be about three Fingers Breadth

above the Pommel of the Saddle, and a little forward or advanced, keeping your Nails up, and be diligent and ready to raiſe your Horſe; when you do this, put your Body a little forward, but ſo as not to let it be perceived: above all put no Streſs in your Legs, but let them be eaſy and looſe, they will catch the *Time* of themſelves better than you can give it. I am now ſpeaking of an high-dreſt and perfect Horſe, who works with the greateſt Exactneſs; for if he was to break the Line, to throw himſelf from one Side to the other, refuſe to advance, or not to lift his Legs, you would then be obliged to give the Aids in proportion to his Underſtanding and Feeling.

It is not requiſite that a Horſe ſhould be abſolutely perfect in Curvets ſtrait forward, before you put him to make them upon *Voltes*. By being accuſtom'd to make them ſtrait forward, when he is put to do them differently, he would feel a freſh Conſtraint; in this Caſe he might break and perplex his Air in the Action of turning, he would falſify the *Volte*, and perhaps fall into many Diſorders; it is therefore right, as ſoon as he is grounded a little in Curvets ſtrait forwards, to begin to teach him the *Time* and the Proportions of the *Volte*.

Walk him then upon a *Volte* that is ſufficiently large, and exactly round, taking care that he walks neither too ſlow nor too faſt, and making him bring *in* his Head to the *Volte*, ſo that he may acquire a Habit of looking always into the *Volte*, without letting his Hind-feet however go off the Line of his Fore-feet.

Having

HAVING thus taught him in the Walk to both Hands the Space or Ground of the *Volte*, let him make three *Peſades*, then three more, and let him make them with Patience and lightly, but without ſtopping. Trot him then upon the *Volte*, ſtop him without letting him riſe, careſs him, and begin with him again to the other Hand, and repeat the ſame.—When he begins to underſtand this Leſſon, let him make two *Peſades* together, then let him walk as before; obſerve theſe Rules and this Method, without hurrying or preſſing him; increaſe by degrees by the Number of *Peſades*, and let him walk leſs as he begins to work with more Eaſe; by theſe means he will ſoon be brought to furniſh an entire *Volte*.

WHEN your Horſe is ſo far advanced as to work upon the large *Voltes* in this ſlow Manner, begin then by degrees to contract his Compaſs of Ground, and the Meaſure of the *Peſades*, till the *Volte* and the *Air* are reduced to their exact Proportion; preventing him by Aids and Correction from putting his Croupe *out*, or bringing it too much *within* the *Volte*, and taking care that he makes no wrong or aukward Action with his Head.

IT is impoſſible that a Horſe ſhould furniſh his Air high, without ſhortening and contracting his Body a good deal beyond his natural Poſture or Make; becauſe the Action of itſelf is contracted and ſupported on the Haunches, in ſuch a manner that the Hind-feet muſt of neceſſity advance, and widen the Line which they made in the Walk; or elſe the Fore-feet muſt go back, and keep up the Line and Roundneſs

of the *Volte*; or elſe that the Hind or Fore-feet keeping an equal Proportion, and anſwering each to each ſhorten it equally. — Theſe different Effects are very eſſential and worth remarking.—The firſt Aid to be given ſhould be with the Legs, in order to make the Horſe's Fore-feet keep thro' this high Air the Line of the *Volte*, which he had mark'd out before in the Walk. If he goes large, or quits the Line, or abandons himſelf upon his Shoulders, or upon the Hand, the firſt Aid then ſhould come from the Hand; this by confining will operate ſo as to raiſe him, and the Hind-feet will come upon the Line deſcrib'd in the Paſſage; laſtly, if the Horſe is obedient, the Rider will be able to unite him both behind and before, by the uſual Aids of the Hand and Heel acting together.

When a Horſe walks or trots upon the *Volte*, he is ſupported in his Action by one of his Fore and one of his Hind-feet, which are both upon the Ground together, while the other two are in the Air; ſo that according to this Method the Line of the Fore-feet, and that of the hind, are made at the ſame time; but when he raiſes his Air and advances upon the *Volte*, all his Actions are changed; for then the two Fore-feet are lifted up the firſt, and while they are coming down, he lifts the two Hind-feet from the Ground together, to finiſh and continue the *Beats* or *Time* of his Air. The Fore-feet being more advanced than the hind, muſt neceſſarily come down firſt, and conſequently the Horſe can never be upon ſtrait Lines croſſing each other, as he is when he walks or trots upon the *Volte*. Moreover, in a high Air the Horſe does not only ſhorten and contract his whole Action;

tion; but the better to ſtrengthen and aſſiſt the Attitude in which he ſupports and goes through his Air, he opens and widens his Hind-feet, keeping them at leaſt twice the Diſtance one from the other, that he did when he only walk'd or trotted upon the *Volte*, and by conſequence deſcribes different Lines.—There are three Actions, and three Motions, ſtill to be conſider'd in making *Curvets*. Theſe are, to raiſe him, to ſupport him while he is in the Air, and to make him go forwards.—To raiſe him, is to lift him up as it were by the Action of the Hand, and put him upon an high Air; to ſupport, is to hinder him from bringing his Fore-part too ſoon to the Ground; and carrying him forward, is to raiſe, ſupport, and go forward at the ſame time, while the Horſe is off the Ground.

To make a Horſe go in *Curvets* ſideways, aid only with the Hand, keeping his Head to the Wall. For inſtance, to the Right, aid him chiefly with the outward Rein; that is to ſay, turn your Hand to the Right, for then the Left-rein, which is the outward Rein, will be ſhorten'd and operate upon the Shoulders ſo as to work them.—If they go too much, uſe your inner Rein, carrying your Hand *out*, and in ſuch a manner that the Shoulders may go before the Croupe. —Let him make three *Curvets* ſideways, paſſage him afterwards, always ſideways; then let him make the ſame Number of *Curvets* ſideways, and obliquely, again, and begin by little and little to diminiſh his *Paſſage*, and augment the *Curvets*, till he is able to furniſh without Intervals an entire *Volte* of two Lines. The ſame Method muſt be followed in working to the Left, as has been preſcribed for the Right.

Curvets made backward are more fatiguing, and more apt to make a Horſe rebel, than *Curvets* ſtrait forward upon the *Voltes*, *Demi-voltes*, or *ſideways*. — To teach him to make them backwards, you muſt make him go backward; afterwards put him to make three or four *Curvets* in the ſame Place, that is, without advancing. — Then make him go forward again, let him make the ſame Number again; and ſo ſucceſſively till he makes them readily and without Aſſiſtance.

By Habit he will expect to be made to go backward immediately after the laſt *Curvet*: now, the Moment he has made one in the ſame Place, when he is making the ſecond, ſeize the Moment juſt as he is coming down, and pull him back, marking a *Time* with your Hand, juſt as you would pull to make a Horſe go backward which reſiſted the Hand; and this *Time* of the Hand being made, eaſe it immediately. In this Manner continue the *Curvets*, pulling more or leſs, according as he obeys or reſiſts; obſerving to leſſen the Times of pulling him back, and to increaſe the Number of the *Curvets* backwards.— If he drags his Haunches, that is, if the Hind-feet don't go together, but one after the other, pinch him with both Spurs; but you muſt put them very back, applying them with great Delicacy, and taking care that he be in the Hand when he comes down.—If with all this he continues *diſunited*, aid on the Croupe with the Switch, turning the bigger End of it in your Hand; and this will make him work and keep his *Time* or *Beats* very exactly.

To

To go backwards in *Curvets*, aid with the outward Rein, you will confine the Fore-part, and widen the Hind-legs, which ought to be at liberty, becauſe it is with them that he leads. They are follow'd by the Fore-parts, which ſhould keep the ſame Ground or Tract.—You muſt keep your Hand low, that the Horſe may not go too high.—Let your Body be a little forward to give the greater Liberty to the Hind-legs, which are thoſe that lead; and don't aid with your Legs, unleſs he drags his Haunches.—If the Horſe does not *unite* of his own accord, you muſt catch the *Time* with your Bridle-hand, as the Horſe is coming to the Ground; in that Inſtant, put your Hand to your Body, and ſo pull him back.—Let us now ſee how you ſhould be placed in the Saddle, to make *Curvets* upon the *Voltes*.—Let only your outward Hip and outward Haunch be a little advanc'd; and remember to looſen always, and relax the Inſide of your Knees, or your Legs from the Knees. When you intend to change to the Left, let your Hand accompany and correſpond with your Right-leg, which is to operate; when you would change to the Right, let it anſwer to your Left-leg: Having given this Aid, replace yourſelf, ſtretch yourſelf down in your Saddle, take away your Legs, one or the other, forbear to aid, and let the Balance of your Body be ſomewhat on the Inſide.

Understanding thus, and being Maſter of the Aids for working a Horſe in *Curvets* ſtrait forwards, backwards, ſideways, to the Right and Left, you will be able eaſily to teach your Horſe to make a Croſs, or even dance

the Saraband in this Air; but this requires as much Juſtneſs and Activity in the Horſe, as Exactneſs and Delicacy in the Rider to be able to give the Aids, and very few Horſes are able to execute all theſe Leſſons which I have deſcribed: the utmoſt Efforts of Art, and the greateſt Suppleneſs that a Horſe can acquire, will be in vain, and unſucceſsful, if he is not by Nature inclin'd and diſpoſed to the Manage. That ſort of Exerciſe which hits the Temper, and beſt ſuits the Strength of a Horſe, will appear graceful, and preſerve his Health; while that which is oppoſite to his Temper and Genius will diſhearten him, make him timid and abject, and plunge him into numberleſs Ails and Vices.

CHAP.

CHAP. XIX.

Of Croupades and Balotades.

THE *Croupade* is a Leap, in which the Horſe draws up his Hinder-legs as if he meant to ſhorten and truſs them up under his Belly.

THE *Balotade* is likewiſe a Leap, in which the Horſe ſeems as if he intended to kick out, but without doing it; he only offers or makes a half Kick, ſhewing only the Shoes of his Hind-feet.

THE Horſes that are deſtin'd to theſe Airs ought to have a light and ſteady Mouth, and an active and lively Diſpoſition, with clean and nervous Strength; for all the Art and Knowledge of the Horſeman can never confer theſe Qualities, which are eſſentially neceſſary to the Perfection of this Manage.

THE *Croupades* and *Balotades* are different from *Curvets*, inaſmuch as that they are much higher behind, and conſequently their Time and Meaſure not ſo quick and cloſe, but ſlower and more extended. Therefore the Rider ſhould keep his Horſe's Croupe ready and in awe, by ſtriking it from time to time with the Switch, ſupporting him not quite ſo high before,

fore, and obſerving to aid with his Legs ſlower, and not ſo forward, as in the *Curvets*.

As the Perfection of *Curvets*, both upon the *Voltes* and ſtrait forwards, is owing to the Eaſe and Juſtneſs of the Peſades, the Goodneſs of *Croupades* and *Balotades* depends likewiſe upon the ſame Rules. Your Horſe being made light before by the means of *Peſades* and *Curvets*, begin by making him riſe, as well before as behind, leſs however in the firſt Leſſons than afterwards; for you will never bring him to the true Pitch, were you to exhauſt all his Strength at once, ſince while he is preſt and compell'd to put forth all his Strength, he will never be able to catch and mark the *Time*, the Cadence, and the juſt *Beats* of his Air, both behind and before.

I HAVE already ſaid, that the *Croupades* and the *Balotades* are higher than the Curvets, they nevertheleſs partake of it; for though a Horſe that makes *Balotades*, makes the Meaſure of each Time as high behind as before, yet he follows the *Beat* of his Fore-feet with that of his Hind-feet, the ſame as in *Curvets*; for this Reaſon, a Horſe that is intended for the *Croupades* and *Balotades*, ought to be more active, light, and ſtrong than one that is to be dreſt for *Curvets*, as he ſhould have leſs Strength than one who is put to make Caprioles ſtrait forwards, or on Voltes of one Line, and to repeat them in the ſame Place.

To manage the Strength and Vigour of the Horſe you intend to work upon the *Voltes* in *Croupades* and *Balotades*, let the

the Line of the *Volte* be larger than for *Curvets*, and let the Action of the Shoulders not be quite ſo high; thus you will not only check and confine his Activity and Lightneſs; but by raiſing his Shoulders in a leſs Degree, you will give Liberty to his Croupe, and he will be enabled by this Method to furniſh his Airs all together, that is *before* and *behind*, better, and with more Eaſe; there is ſtill another Reaſon for this, for when the Shoulders come to the Ground from too great a Height, the Shock alarms and diſorders the Mouth; and then the Horſe loſing the Steadineſs of his *Apuy*, he never will raiſe his Croupe ſo high as he ought, to make perfect *Balotades*.

CHAP. XX.

Of Caprioles.

THERE is no ſuch Thing as an univerſal Horſe; that is, as a Horſe who works equally well upon all Airs, the *Terre-a-Terre*, the *Curvets*, *Mezair*, *Croupades*, *Balotades*, and *Caprioles*, each Horſe having a particular Diſpoſition, which inclines to ſome certain Air which ſuits him beſt. A Horſe that is naturally inclin'd to the high Airs, ought to be managed with great Gentleneſs and Patience; inaſmuch as he will be in greater Danger of being diſguſted and ſpoil'd, as his Diſpoſition to the high Airs is owing generally to the Gaiety and Sprightlineſs of his Temper; and as ſuch Tempers are uſually averſe to Subjection, Conſtraint and Correction, Rigour and Severity would make him become timid and angry, and then he could not attend to and catch the *Time*, *Order*, and *Meaſure* of the high Airs; therefore if you would reduce him to the Juſtneſs of the high Airs, and teach him their Harmony and Meaſure, you muſt not expect to ſucceed by any other ways than by giving your Inſtructions with great Patience and Judgment, and ſoon or late he will be gain'd.

THE Feet are the Foundations upon which all the high Airs, if I may uſe the Word, are built. They ought then to be attended to very ſtrictly; for if your Horſe has any Pain, Weakneſs, or other Defect in his Feet, he will be ſo much

much the more improper to leap, as the Pain which he muſt feel when he comes to the Ground, would ſhoot quite to his Brain.

As a Proof of this, when a Horſe whoſe Feet are bad or tender trots upon the Stones, or hard Ground, you will ſee him ſhut his Eyes, drop his Head at each Step, and ſhake his Tail from very Pain.

The *Capriole* is the moſt violent of the high Airs. To make it perfect, the Horſe is to raiſe his Fore-parts and his Hinder to an equal Height; and when he ſtrikes out behind, his Croupe ſhould be upon a Level with his Withers. In riſing and in coming down his Head and Mouth ſhould be quite ſteady and firm, and he ſhould preſent his Forehead quite ſtrait.—When he riſes, his Fore-legs ſhould be bent under him a good deal, and equally. When he ſtrikes out with his Hind-legs, he ought to do it nervouſly, and with all his Force; and his two Feet ſhould be even, of an equal Height, and their Action the ſame when he ſtrikes out: laſtly, the Horſe ſhould at every Leap fall a Foot and a half, or the Space of two Feet diſtance from the Spot from which he roſe.—I don't aſſert, that in order to make *Caprioles* a Horſe muſt neceſſarily paſs through *Curvets* and *Balotades*; for there are Horſes who are naturally more light and active in their Loins than ſtrong, and who are brought to leap with more Difficulty, than to the other Airs in which their Strength muſt be much more united, and their Diſpoſition attended to; but yet it is certain, that if the Horſe is brought to riſe by Degrees, and is work'd in the intermediate Airs, before he undertakes the

Caprioles, he will not weaken and ſtrain himſelf ſo much, and will be ſooner confirm'd in his Leſſon than one who begins at once with the *Caprioles*.

HAVING thus explain'd to Demonſtration the Motions of a Horſe, when he makes a perfect *Capriole*, you may hence gather that they have an Effect directly oppoſite to that of *Curvets* and *Peſades*.— Theſe two Airs are proper to aſſure the Head of the Horſe, and to make it light, and this by ſo much the more as the principal Action depends upon the Haunches, and a moderate *Apuy* of the Mouth; but *Caprioles* are apt to give too great an *Apuy*, becauſe the Horſe when he makes the ſtrongeſt Action of his Air, that is, when he ſtrikes out as he is coming to the Ground, is entirely ſupported by the Hand; therefore before he is put to leap, he ought to have a perfect Apuy, and his Shoulders ſhould at leaſt be ſuppled and lighten'd by having made *Peſades*; and he ſhould be without Fear, Anger, or any kind of Uneaſineſs, becauſe, as I have already ſaid, by leaping he learns to know his own Strength and Power; and he may put it to bad Purpoſes to free himſelf from Obedience, and indulge his Caprice and Ill-humour. Some Horſes have a Diſpoſition to this Air, and ſufficient Strength to go through it; yet have their Mouth ſo delicate, ſenſible, and averſe to the Hand, that you can't ſupport them without hindering them from advancing; hence it follows that their Action before is cold and ſlow, and never ſufficiently high, and they can't be carried forward when they raiſe their Croupe and ſtrike out; and it is impoſſible to keep them firm as they come down. To remedy this, begin their Leſſon upon the Trot,

Trot, and preſs them in it ſo ſmartly as to make them often go into the Gallop; obſerve a Medium however in order to ſave their Strength and Vigour, that they may furniſh as many Leaps as is requiſite to the Perfection of the Air. Do the ſame with a Horſe that has too much Strength, and who retains and avails himſelf it, ſo as not to make his Leaps freely and readily; by this means you will abate his ſuperfluous Vigour, which ſerves only to *diſunite* and make him troubleſome.

It is uſual to ſupple a Horſe that is light in the Hand by means of the Trot, before you teach him to leap: but a contrary Method muſt be obſerved with thoſe which are heavy and clumſey, or that are heavy in the Hand. Gallop and trot them, and when they are made obedient and dreſt to the *Caprioles*, their Apuy in leaping will grow by degrees lighter and more temperate. The Exerciſe of the Trot and Gallop will take away all Fear of the Aids and Corrections, and the Day following they will preſent themſelves more freely and willingly. With reſpect to the Horſe who pulls or wants to force the Hand, don't try to correct him by making him go backward, becauſe by working upon his Bars too much with the Bit, you would make them become hard and inſenſible; but compel him to make ſome *Caprioles* with his Face to the Wall, and keep him up to it cloſer or further off, as you find him heavy, or endeavouring to force the Hand; by theſe Methods you will conſtrain him to ſhorten his Leaps, and give more Attention to his Buſineſs. If he abandons himſelf, or bears too hard upon the Hand, hold him firm at the End of his Leap; and in the Inſtant that his Feet are

coming to the Ground, yield it immediately to him, and he will abandon himſelf much leſs upon the Bit.—If he retains himſelf, and hangs back, eaſing your Hand to him alone will not be ſufficient; but to make him advance you muſt puſh him up to his Bit, by aiding him briſkly and in *Time* with your Legs.

To dreſs a Horſe to the Caprioles, the Pillars may be employ'd, or they may be diſpens'd with: let us explain the Rules we ſhould follow with reſpect to both theſe Methods.

It is certain that the Pillars are of uſe in putting a Horſe to this Air. — Tie him to them, make him keep up to his Bit properly, or what is call'd *fill up the Cords*, and endeavour by little and little to make him riſe before, taking care to make him bend his Knees, and gather up his Legs as much as you poſſibly can. For this purpoſe uſe your Switch briſkly; for if you can teach him to bend his Legs well, his Manage will be infinitely more beautiful; as well as that he will be much lighter in the Hand.

Having thus gain'd the Fore-part, put him in the Pillars again, making the Cords ſomewhat ſhorter in order to make him raiſe his Croupe from the Ground, and yerk out equally at the ſame time with both his Hind-legs, which you muſt teach him to do, by attacking and ſtriking him upon the Croupe with the Switch or *Chambriere*.

When he is ſo far advanced as to riſe before, and laſh out behind, it will be proper to teach him to unite theſe two

two Times, and perform them together.—Let him then be mounted, and always in the Pillars; let the Rider ſupport him in the Hand, and try to make him make one or two Leaps, without hanging upon the Cords of the Caveſon, in order that he may learn to take a juſt Apuy, and to feel it. As ſoon as he begins to know and obey the Hand, he ſhould be aided gently with the Calves of the Legs, ſhould be ſupported, and you ſhould pinch him delicately and finely with both Spurs. If he anſwers once or twice to theſe Aids, without loſing his Temper, or being angry, you will have great Reaſon to expect that he will ſoon furniſh his Leaps equally and juſtly with reſpect to the Hand and Heel.

Having brought him thus far between the Pillars, walk him ſtrait forward for a certain Space, and if he don't offer to riſe of himſelf, try to make him. If he himſelf takes the right Time, ſeize the Moment, avail yourſelf of it, and make him make two or three *Caprioles*, or one or two, according as you judge it neceſſary; by letting him walk thus calmly and quietly, in a ſhort time he will of himſelf begin to make *Caprioles* ſtrait forward; but in caſe he ſhould diſcover any Signs of Reſiſtance to the Hand or Heel, or the other Aids, immediately have recourſe to the Caveſon and Pillars.

This is in ſhort the Method of adjuſting and dreſſing a Horſe for *Caprioles* by the means of the Pillars.—A Method extremely dangerous in itſelf, and capable of ſpoiling and making a Horſe become deſperate and ungovernable, if

it is not practiſed by Perſons of the moſt conſummate Skill and Experience.

The Method which I prefer is indeed more difficult and painful to the Horſe, but more perfect and ſure.

The Horſe having been well exerciſed in *Peſades*, walk him ſtrait forward, keeping him together, and ſupporting him ſo as to hold and keep him in the Hand, but not to ſuch a degree as to ſtop him entirely. After this ſtrike him gently with the End of the Switch upon his Croupe and Buttocks, and continue to do it till he lifts up his Croupe, and kicks.—You ſhould then careſs him, and let him walk ſome Steps, and then attack him again, not minding to make him riſe before, nor hindering him from it, if he offers ſo to do. Remember to encourage and coax him every time that he anſwers to the Aids, and obeys. — Being thus acquainted with the Aid of the Switch, put him to make *Peſades* of a moderate Height ſtrait forward, and at the ſecond or third, attack him behind with your Switch to make him laſh out. If he obeys, make him riſe before again in the Minute that his Hind-legs come to the Ground, in order to make him furniſh two or three more *Peſades*, to work his Haunches. After this coax and careſs him without letting him ſtir from the Place, if his *Apuy* be firm and good; and in caſe it is hard, make him go backward, or if it is light and juſt, letting him advance quietly and ſlowly.

To enable him to make his Leaps juſt, and to know the exact Time of making them, you ſhould no longer regard what

what Number of *Peſades* he makes before or after his Leap, but in the Moment that you feel him ready and prepar'd, and whilſt he is in the *Peſade*, aid him briſkly behind, letting him in the Beginning not riſe ſo high before, when you intend he ſhould yerk out behind, as you would were he only to make a *Peſade*, that ſo his Croupe may be more at liberty, and he may yerk out with greater Eaſe; in proportion as his Croupe becomes light and active, you may raiſe his Fore-parts higher and higher, and ſupport him while in the Air, till he makes his Leaps true and in juſt Proportion.

When you have ſufficiently practiſed theſe Leſſons, you may retrench by degrees the Number of the *Peſades* which ſeparated and divided the Leaps. You may demand now of him two Leaps together; from theſe you may come, with Patience and Diſcretion, to three, from three to four Leaps; and laſtly, to as many as he can furniſh in the ſame Air, and with equal Strength. Remember always to make him finiſh upon his Haunches, it is the only ſure way to prevent all the Diſorders a Horſe may be guilty of from Impatience and Fear.

There are ſome Horſes who will leap very high, and with great Agility ſtrait forwards, which when put to leap upon the *Voltes*, loſe all their natural Grace and Beauty; the Reaſon is, that they fail for Want of Strength, and are not equal to the Taſk, in which all their Motions are forced and conſtrain'd.

If you find a Horſe who has a good and firm *Apuy*, and who has Strength ſufficient to furniſh this Air upon the *Voltes*; begin with him by making him know the Space and Roundneſs of the *Volte* to each Hand; let him walk round it in a ſlow and diſtinct Pace, keeping his Croupe very much preſs'd and confin'd upon the Line of the *Volte*, which ought to be much larger for this Air than for *Croupades* and *Balotades*.

This being done, make him riſe, and let him make one or two *Caprioles*, follow'd by as many *Peſades*; then walk on two or three Steps upon the ſame Line; then raiſe him again, ſupporting him more and more, and keeping him even on the Line of the *Volte*, ſo that it may be exactly round, and confining his Croupe with your outward Leg.

If this Leſſon be given with Judgment, your Horſe will ſoon make all the *Volte* in the ſame Air; and to make him furniſh a ſecond, as ſoon as he has cloſed and finiſh'd the firſt, raiſe him again, and without letting him ſtop get from him as many as you can, working him always upon this *Volte*, in which he walks and leaps alternatively, till he cloſes and ends it with the ſame Vigour and Reſolution as he did the firſt.

Aid always with the outward Rein, either upon the *Voltes*, or when you leap ſtrait forwards, you will narrow and confine the Fore-parts, and enlarge the Hind-parts, by which means the Croupe will not be preſs'd, but free and unconſtrain'd.

I WILL enlarge no further upon his Chapter; for what regards the making *Caprioles* upon the *Voltes*, you may look back to what has been already ſaid on the Subject of *Curvets:* remember that the ſureſt way to ſucceed, when you undertake to dreſs a Horſe to *Caprioles*, is to arm yourſelf with a Patience that nothing can ſubdue or ſhake; and to prefer for this purpoſe ſuch Horſes as have a Diſpoſition, are active, light, and have a clean ſinewy Strength, to ſuch as are endowed with greater Strength and Force; for theſe laſt never leap regularly, and are fit for nothing but to break their Riders Backs, and make them ſpit Blood, by their irregular, violent, and unexpected Motions.

CHAP.

CHAP. XXI.

Of the Step and Leap.

THE Step and Leap is compoſed of three Airs; of the *Step*, which is the Action of the *Terre-a-Terre*; the riſing before, which is a *Curvet*; and the Leap, which is a *Capriole*.

THIS Manage is infinitely leſs painful to a Horſe than that of the *Capriole*; for when you dreſs a Horſe to the *Capriole*, he will of himſelf take this Air for his Eaſe and Relief; and in time thoſe Horſes, which have been dreſt to the *Caprioles*, will execute only *Balotades* and *Croupades*, unleſs particular Care is taken to make them yerk out.

IT is this likewiſe, which, next to running a briſk Courſe, enlivens and animates a Horſe moſt.—To reduce a Horſe to the Juſtneſs of this Air, you muſt begin by emboldening and making him loſe all fear of Correction; teaching him to keep his Head ſteady, and in a proper Place; lightening his Fore-parts, by putting him to make *Peſades*; teaching him to know the Aids of the Switch, the ſame as in the Leſſon of the *Caprioles*; and by giving him a firm and good *Apuy*, *full in the Hand*: though it is certain, that the *Step* contributes to give him this *Apuy*, inaſmuch as that it puts him in the Hand; beſides that it gives him Strength and Agility to leap, juſt as we ourſelves leap with a quicker Spring

Spring while running, than if we were to ſtand quite ſtill and leap; therefore moſt old Horſes generally fall into this Air.

When your Horſe is ſufficiently knowing in theſe ſeveral Particulars, teach him to riſe, and ſupport or hold him in the Air; then let him make four *Peſades*, and afterwards let him walk four or five Steps ſlow and equal; if he forces the Hand, or retains himſelf too much, he ſhould be made to trot theſe four or five Steps rather than walk; after this make him riſe again, and continue this Leſſon for ſome Days.

When he is ſo far advanced as to comprehend and underſtand this ſufficiently, begin by putting him to make a *Peſade*, demand then a *Leap*, and finiſh by letting him make two *Peſades* together. There are two things to be obſerv'd, which are very eſſential in this Leſſon; one, that when he is to make the Leap he ſhould not riſe ſo high before as when he makes *Peſades* only, that ſo he may yerk out with greater Eaſe and Liberty; the other Caution is always to make your laſt *Peſade* longer and higher than the other, in order to prevent your Horſe from making any irregular Motions by ſhuffling about his Legs, if he ſhould be angry and impatient, as well as to keep him in a more exact Obedience; and to make him light, if he is naturally heavy and loaded in his Fore-parts, or apt to lean too much upon the Hand.

Again, reduce the fourth *Peſade* into a Leap, as you did the firſt; then make two *Peſades* following, and after

this let him walk quietly four or five Steps, that he may make again the ſame Number of *Peſades*, and in the ſame Order. In proportion as the Horſe begins to underſtand, and is able to execute theſe Leſſons, you ſhould augment likewiſe the Leaps one by one, without hurrying or changing the Order, making always between the Leaps a ſingle *Peſade*, but lower than thoſe in the firſt Leſſon; and then two more again after the laſt Leap, ſufficiently *high*. By degrees the Horſe will grow active and light in his Hind-parts, you muſt raiſe him then higher before, and ſupport him longer in the Air, in order to make him form the Leaps perfect, by means of prudent and judicious Rules, often practiſed and repeated. If your Horſe forces the Hand, or preſſes forward more than you would have him, either from Heavineſs of Make, or from having too much Fire in his Temper; in this caſe you ſhould oblige him to make the *Peſades* in the ſame Place, without ſtirring from it; and inſtead of letting him advance four or five Steps, you ſhould make him go backwards as many. This Correction will cure him of the Habit of preſſing forward, and forcing the Hand. Upon this Occaſion likewiſe you ſhould uſe a Hand-ſpur to prick his Croupe, inſtead of a Switch.

To make this Air juſt and perfect, it is neceſſary that the Action of the Leap be finiſh'd as in the *Caprioles*, except that it ought to be more *extended*, and the *Peſade* which is made between the two Leaps ſhould be changed into a *Time* of a quick and ſhort Gallop; that is, the two Hind-feet ought to follow the Fore-feet, together in a quick Time and briſkly, as in *Curvets* in the *Mezair*; but in this the

Horſe ſhould advance more, not be ſo much *together*, nor riſe ſo high.

The Perfection of this *Time* of the Gallop depends upon the Juſtneſs of the Horſeman's Motions. — They ought to be infinitely more exact in this Leſſon, than in the Caprioles, or any other Airs, which are perform'd ſtrait forward.

In reality, if the Horſeman is too ſlow, and don't catch the exact Time which parts the two Leaps, the Leap which follows will be without any Spring or Vigour, becauſe the Animal ſo reſtrain'd and held back, can never extend himſelf, or put forth his Strength; if he don't ſupport and raiſe his Shoulders ſufficiently high, the Croupe will then be higher than it ought to be; and this Diſproportion will force the Horſe to toſs up his Noſe, or make ſome other bad Motion with his Head as he is coming to the Ground in his Leap; or elſe it will happen that the ſucceeding Time will be ſo precipitate, that the next Leap will be falſe and imperfect, as the Horſe will not be ſufficiently united, but will be too heavy and lean upon the Hand.—If he is not together, the Leap will be too much extended, and conſequently weak and looſe, becauſe the Horſe will not be able to collect his Strength, in order to make it equal to the firſt.

Learn then in a few Words what ſhould be the Horſeman's Seat, and what Actions he ſhould uſe in this Leſſon.

He ſhould never force, alter, or loſe the true *Apuy*, either in raiſing, ſupporting, holding in, or driving forward his Horſe.—His Head ſhould be not only firm and ſteady, but it is indiſpenſably neceſſary that his Seat ſhould be exactly ſtrait and juſt; for ſince the Arm is an Appendix of the Body, it is certain that if the Motions of the Horſe ſhake or diſorder the Body of the Rider, the Bridle-hand muſt inevitably be ſhook, and conſequently the true Apuy deſtroy'd.

In this Attitude then approach the Calves of your Legs, ſupport and hold your Horſe up with your Hand, and when the Fore-part is at its due Height, aid with the Switch upon the Croupe.

If your Horſe riſes before, keep your Body ſtrait and firm; if he lifts or toſſes up his Croupe, or yerks out, fling your Shoulders back without turning your Head to one ſide or the other, continuing the Action of the Hand that holds the Switch.

Remember that all the Motions of your Body ſhould be ſo neat and fine as to be imperceptible; as to what is the moſt graceful Action for the Switch-hand, that over the Shoulder is thought the beſt; but then this Shoulder muſt not be more back than the other; and care muſt be taken that the Motion be quick and neat, and that the Horſe do not ſee it ſo plainly as to be alarm'd.

I have ſaid, that when the Horſe made his Leaps too *long* and *extended*, you ſhould then aid with your Hand-

ſpur; and for this Reaſon, becauſe the Hand-ſpur will make the Horſe raiſe his Croupe without advancing, as the Effect of the Switch will be to raiſe the Croupe, and drive the Horſe forward at the ſame time; it ſhould therefore be uſed to ſuch Horſes as retain themſelves.

Remember that you ſhould never be extreme with your Horſe, and work him beyond his Strength and Ability; indeed one ſhould never aſk of a Horſe above half of what he can do; for if you work him till he grows languid and tired, and his Strength and Wind fail him, you will be compell'd to give your Aids roughly and openly; and when that happens, neither the Rider or the Horſe can appear with Brilliancy and Grace.

THE END.